



THE NEW YORK

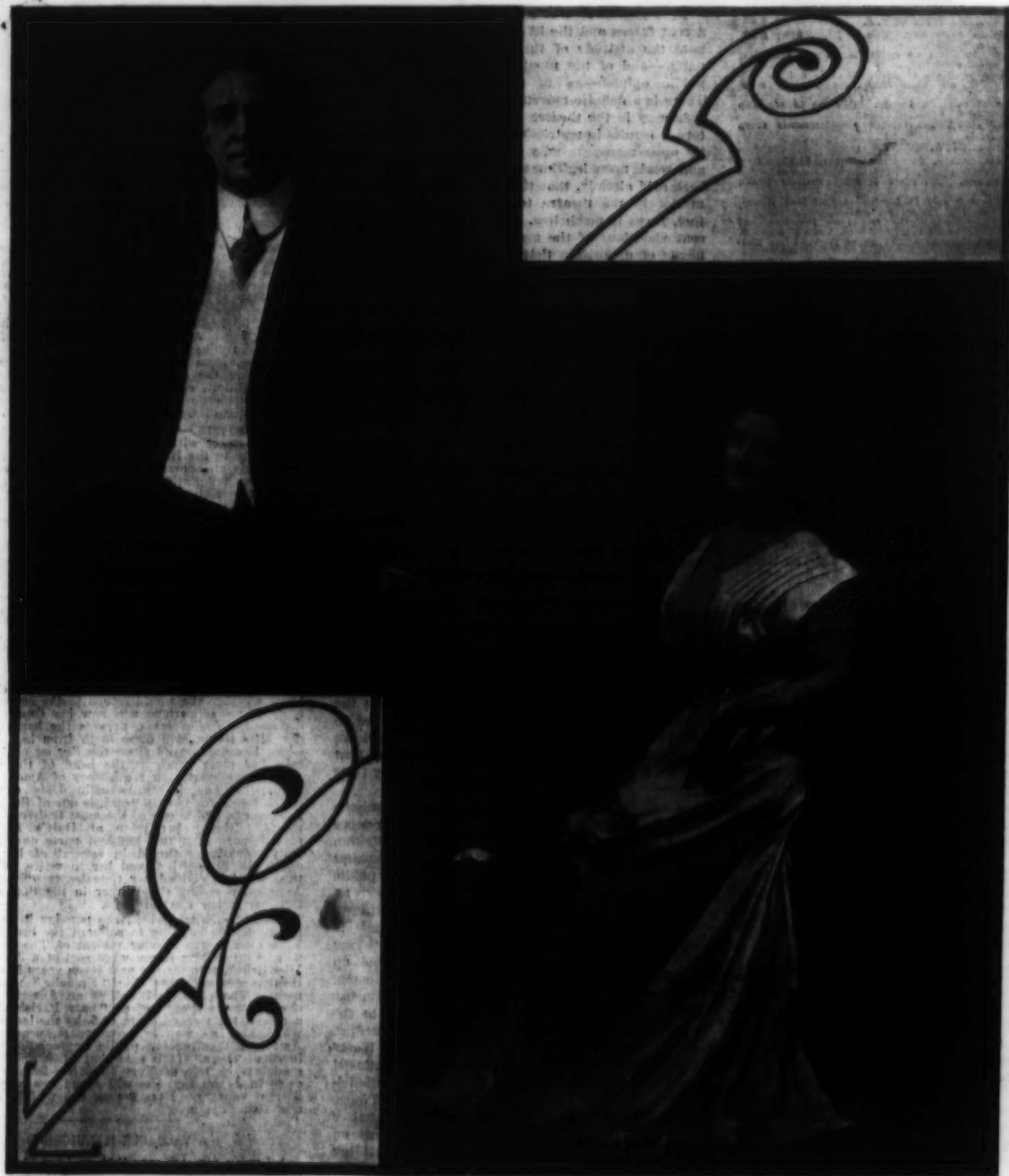


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SUMMER SUBSCRIPTIONS.

Members of the profession may subscribe for "The Mirror" from this date for June, July and August upon the following special terms: One cent, 45 cents; two months, 85 cents; three months, \$1.00, payable in advance. The address will be changed as often as desired.

GOLDMARK's beautiful opera, *The Queen of Sheba*, was never heard in England until April 12th last, because the story deals with a Biblical subject, and the ban of the censor rested upon it for that reason.

This municipality seems to be well equipped with alternative remedies if it desires to stop an objectionable play. The police authorities were effective in one case, and there was yet the Health Department, perhaps, in emergency.

This is the season of the year when many actors and actresses retire to their seaside estates for rest, and have their pictures taken in hammocks and automobiles. And these pictures inspire ambitious novices with an idea that the profession of acting is the most leisurely in the world.

A YOUNG English composer named SOMMERKALT has at last broken through the barriers of managerial indifference and is to have his first musical work, entitled *Heather Bells*, produced in London soon. He is to be congratulated, for in this profession SOMMERKALT and some are not called.

TULLY MARSHALL's revolver refused to act the other night during a performance of *The City*—so he took the butt and beat his bride to death. An old actor, read in the traditions of the stage, is never at a loss for a way out of a dilemma, but he should by all means call his revolver for a few special rehearsals.

ONE of the quidnuncs who write professional gossip in Paris for transmission to this public says, apropos of D'ANNUNZIO's pecuniary difficulties, that the author proposes hereafter, in emulation of Sir WALTER SCOTT and MARK TWAIN, to apply himself industriously to the creation of "as much for both theatre and publisher in a given time as possible," in order to reach that delectable thoroughfare long known as Easy Street. With a large and varied output, too, D'ANNUNZIO might also win a less hectic fame than that which attaches to so much of his existent work, and thus adversity would work another wonder.

THE WARNING SHOULD BE HEEDED.

COMPETENT judges of the drama will agree that the moral condition of the stage was never better than it is to-day. If the matter of morality in the theatre should be subjected to the analytical scrutiny even of social scientists this fact would be established.

Yet it is natural that certain offending pieces which have of late been projected should reflect unfavorably upon the stage, for those who really know little in detail about the theatre are the first to seize such pieces as texts in their preachments against the theatre as an institution. And thus it behooves all seriously concerned with the drama to discourage ventures which cast reflections upon it, and to assist in minimizing the effects of pandering vehicles which, unhappily, find an avid patronage from the prurient-minded part of the public that seeks like things in literature and in all other fields in which they may be found.

That managers who are inclined to project indecent farces and the like are unwise in failing to note the attitude of the responsible part of the public—and of the reputable press which reflects public opinion—as to such offerings is plain. There is a definite movement from without against indecency in the theatre that should be heeded before it results in restrictions which may bear heavily upon managers who condemn such indecencies and work upon legitimate lines. It is not, as has been said already, that there is more reprehensible matter in the theatre to-day than formerly. In fact, there is much less. But the flagrancy of recent violations of the moral idea has aroused elements of opposition that will work injury to the theatre that the theatre itself should avoid.

More significant even than police interference with objectionable plays is the temper shown by reputable societies of women that are organizing to censor the theatre in the most effective manner—by refraining from patronizing the theatre in cases where plays that contravene the ideas of such societies as to what the theatre should put forward are represented. And these societies are taking more immediate action. They are taking the initiative for the suppression of plays which they consider detrimental to the public. The other day in Chicago such a society of women made complaint against a play. The chief of police investigated and served notice on the management that the production must be withdrawn. The management of the play unwisely determined to contest the matter, and sued out an injunction. An appellate judge at once dissolved the injunction. In deciding the matter he said that while police may not be censors, it was not the only point involved in the case. He held that the management, in making its point against the police, did not come into court with clean hands. There was no doubt in the mind of the court that the entertainment was an improper one. It was so bad, in fact, that the court considered that the police were justified in interfering. The injunction was dissolved and the theatre was closed, as the managers knew that arrest would follow an attempt at presenting their play.

These women's clubs are growing throughout the country. It ought not to be necessary for more than one case like that in Chicago to enlighten those managers who assume to have a contempt for the moral opinion of that part of the public that can find one or another means by which to rebuke indecent productions. And it should be borne in mind that this movement for a clean stage is neither local nor confined to women. Not long ago the Washington, D. C., Board of Trade took up the question of improper amusements. In Boston, in New York, and in several minor cities action has been taken that should leave no doubt as to the temper of the public and the existence of remedies. Reputable newspapers like the *New York World* and *Sun*, the *Louisville Times*, the *Cincinnati Times-Star*, the *Chicago Inter-Ocean*, the *Philadelphia Times* and *Inquirer*, the *Washington Times*, the *Kansas City Journal* and the *Buffalo Enquirer* have within a few days published editorials on this subject that show the unwisdom of trifling with it, or with the forces arraying against indecency in the theatre.

PERSONAL



Photo Apoda Studio, N. Y.

ELLIOTT.—The above picture is the most recent likeness of Gertrude Elliott in the costume of Glad in *The Dawn of a To-morrow*, the play in which Miss Elliott recently opened at the Garrick Theatre, London. Miss Elliott will be seen in the States this fall in Mrs. Burnett's play of cheerfulness. She was selected by Liebler and Company, under whose management she is appearing, as the successor of Eleanor Robson in *The Dawn of a To-morrow*. Forbes-Robertson, Miss Elliott's husband, who was on this side during the entire past season, and her sister, Maxine Elliott, closed their seasons here in time to sail for London, where they witnessed the first London performance of Gertrude Elliott's new play.

DITTRICHSTEIN.—Leo Dittrichstein has signed a five years' contract with David Belasco to devote himself exclusively to the Belasco interests. Mr. Dittrichstein is not only an actor but a playwright and adapter as well. His adaptation from the German of Herman Bahr's *Das Konzert* (*The Concert*) will be produced by Mr. Belasco next season, with Mr. Dittrichstein in the leading role. During the past season he has appeared in *The Lily*.

COURTLEIGH.—William Courtleigh, late leading man with Robert Hilliard in *A Fool There Was*, has returned to vaudeville in his old, but ever funny, sketch, *Peaches*. Mr. Courtleigh, who is a comedian of quiet, but none the less effective, methods, has appeared continually year after year since his debut. Mr. Courtleigh made his first hit as an actor while playing juvenile lead in *La Tosca*, *Fedora*, and *Cleopatra* with the late Fanny Davenport. His subsequent appearances, a long list of parts, have been in most of the big successes of the past two decades.

REHAN.—Ada Rehan's statement that she didn't know whether she would return to the stage, made in reply to newspapermen who saw her depart for London on the *Philadelphia*, arouses the hope that some day Miss Rehan will come forth from her retirement—she has not played since the Spring of 1905—and take her place again at the head of the galaxy of American players. In the history of American theatricals the Ada Rehan-Augustin Daly combination, which lasted for twenty years, is one of the most glorious events, and is one of the most fruitful in achievements. During her reign at Daly's Miss Rehan played more than two hundred parts and, after Mr. Daly's death, continued in several of her old successes till ill health forced her to retire. Since that time she has divided her time between England and America, spending the Winter in the States and the Summer at her English home.

SCHOFF.—Fritzi Schöff, the popular little Viennese prima donna, is going to attempt the leading role of Yum-Yum in the all-star revival of *The Mikado*. It will be interesting to see what sort of a Japanese girl Miss Schöff, who for the past seven years has delighted theatregoers with her chic "Frenchy" manner, will make. Though Miss Schöff is an Austrian by birth she is always spoken of as "very Parisian." She is a recruit from grand opera and, by the large following which she has won in seven years, proves that the American theatregoing public appreciate the worthy in comic opera. It is said that Miss Schöff, through studying the role of Yum-Yum, has become so interested in Japan that she will spend her next vacation in that country. Next season she will be seen in a new comic opera.

A VALUABLE MANUSCRIPT.

A London dispatch says that on June 17 there will be offered for sale at Sotheby's Sheridan's original manuscript of *The School for Scandal*.

The Usher



The record of the metropolitan theatres published last week in *THE MIRROR*, entitled "Plays of the Year," was a compilation of great interest to those who follow the stage studiously.

It would seem that there had been less activity in New York during the season just closing than in some preceding years, but the changes in forms of amusement will probably account for the smaller number of plays produced. The popular-priced melodrama has almost disappeared, and the motion pictures have invaded many theatres here and there that formerly were devoted to one or another form of drama.

A survey of the records of *THE MIRROR* for several years, beginning with the season of 1905-6, affords matter of interest. Thus, the number of plays seen in New York during 1905-6 was 347, against 476 for 1906-7, 480 for 1907-8, 329 for 1908-9, and 288 for the present season. The number of new plays is thus contrasted: 1905-6, 216; 1906-7, 238; 1907-8, 225; 1908-9, 163, and 1909-10, 152. Thus it will be seen that there has been a steady decrease since 1906-7, which year, with 1907-8, saw many more new plays than either of the last two seasons.

Yet the values of plays, as estimated upon the number of performances in New York, have been higher during the past two seasons than formerly, it would seem. Thus, of the 238 new plays seen in 1906-7, but 38 had more than 50 performances; of the 225 seen in 1907-8, but 41 had more than 50 performances; of the 163 of the season of 1908-9, but 27 had more than 50 performances; while of the 152 of this season, 46 have enjoyed more than that number of representations.

The comparison carried to even more successful plays shows also in favor of the present season. Of the 238 new plays in 1906-7, 22 had more than 100 performances, and 5 more than 200 performances; of the 225 new plays of 1907-8, 18 had more than 100 and but 4 more than 200 performances. Of the 163 new plays of 1908-9, 21 had more than 100 and 5 more than 200 performances.

This season just closing, with its 152 new plays, has seen 20 plays with more than 100 and 7 with more than 200 performances. And from this it would seem that while the number of new productions has decreased, the quality of plays—at least from the viewpoint of the box office—has been higher.

The critics of the daily newspapers had a good time and a merry one at the expense of Maria Magdalena of Friedrich Hebbel, recently presented at the Hackett Theatre, under the direction of Julius Hopp. Some of them evidently were convinced that the drama was the handicraft of one of Mr. Hopp's personal friends. Their reviews fairly sparkled with intellectual fireworks, and if Friedrich Hebbel had been able to read them—dear, dear! what must have been his feelings?

One frankly confessed that he wrote his review under a mental strain superinduced by his attempts to suppress "wild and almost demoniac laughter that assailed him," which would have been impolite in the presence of the "earnest and tearful short-haired women and long-haired men" by whom he was surrounded, and who "evidently seemed to find something symbolical in the most inane and stupid passages." He puts it down as "the cheap melodrama of the ruined girl, the villainous 'heavy,' etc., and holds Henrik Ibsen to strict account for the infliction. Hear him:

Henrik Ibsen, you are responsible for things of this sort! Oh, I know it is not your fault if half-educated and wholly ununderstanding people copy your gloom without your genius, your pessimism without your poetry; but they will do it, and as I must blame somebody, you'll have to be the goat.

As I said before, dear, dear!

Prof. George Witkowsky in his work, "The German Drama of the Nineteenth Century,"—which is accessible to critics at a small price in the excellent translation of Professor Hornung, of the University of Toronto—inform us that Hebbel wrote Maria Magdalena about the time that Ibsen was compounding drugs in a Norwegian apothecary shop.

Witkowsky calls Hebbel "the greatest dramatist that Germany has produced since the days of the classic writers."

Perhaps Professor Witkowsky is one of those long-haired men who don't understand such things.

This play was produced in 1844—sixty-six years ago. The theme was then a novelty. It has been worn threadbare by hundreds of writers since. Professor Witkowsky and our critics do not agree in their conclusions. The former says that Hebbel satisfied the artistic aims of his day "in Maria Magdalena more completely than his predecessors and with the same devices as his most important successor, Ibsen. In the society dramas of his middle period the latter stands entirely on the shoulders of Hebbel."

And he continues to contradict our critic further by declaring: "Thus Maria Magdalena is the cornerstone of the new dramatic art." In fact, asserts this long-haired individual, "With Maria Magdalena begins the social drama of the present day."

What a shock Dr. Witkowsky must receive when he reads in the review of our learned critic on Magdalena: "Upon this conventional scenario the author then endeavors to graft the Ibsen touch."

Isn't it touching? As I observed above: Dear, dear!

Lorraine Sherwood Stahl is the name of a bright little girl who took part in the dance at the *al fresco* fête of Temple University, Philadelphia, last Friday. She is known as "the college baby," being the youngest child ever enrolled in the kindergarten, and the only student now in the college who has gone through each grade from the lowest.

Her father was Richard Stahl, at one time a popular composer, still remembered for his operetta, *Said Pasha*. Little Miss Stahl is a devout reader of *THE MIRROR*, and in a letter to the editor requesting that the event be not overlooked in the Philadelphia correspondence, reveals an interesting phase of her career: "I am Mr. Stahl's little girl," she writes, "and I was born in New York during the run of Mr. Hoyt's play, *A Stranger in New York*. My papa wrote all the music for it, and ever since my papa died I have lived in Philadelphia."

It is sad, this news about little Marie Doro. She is going to retire from the stage. Just one more season in William Gillette's new play and then—oblivion.

If she was sincere in what she said to an American writer in Paris not long ago, there is pathos in her case. Apparently she felt greatly discouraged over her failure in *The Climax*. When the news of the London production was cabled over it was made to appear that she alone had triumphantly survived the disaster. Now, with a candor quite unusual, she takes all the responsibility on herself. She broke down in singing "The Song of the Soul." Her voice failed her at the critical moment.

Did the element of auto-suggestion enter into the case? It will be remembered in the play that Adelina's voice breaks and she is unable to finish the song. It was just so in Miss Doro's case.

"I always considered myself a singer," she explained. "I had my voice cultivated by Dossert, and I did so well that I was offered an engagement to sing *La Bohème*."

But her voice failed her, despite Dossert's training. She had sung and acted the part four times in New Jersey, and Mr. Frohman and Joseph Weber had complimented her on her work. But that ordeal of facing a London public kept her awake many nights before the first performance.

She induced Mr. Frohman to postpone the opening once. She asked for another postponement, but her request could not be granted.

All through her story there runs a vein of sadness and despair. She is out of touch with the public, she thinks. First-night ordeals always appall her and leave her helpless. She has a horror of a New York or London premiere. On these occasions she is always at her worst. She found her voice after the first night of *The Climax*. The attendance began to pick up. People wrote Mr. Frohman letters urging him to keep the piece on.

"But you know Mr. Frohman!" she exclaimed.

It was ordered to be withdrawn; and now one more season and then farewell. She did not enlighten her interviewer as to what she would do then; but she hinted at her ability to make money out of her talent for composing songs.

WILFRID NORTH]



Photo Frank C. Bangs, N. Y.

Wilfrid North will doubtless continue with the New Theatre company another season. His splendid work with that organization has strengthened his claim to being an actor not only of convincing methods but of high intellectuality. The selection of Mr. North as an important member of the New Theatre company is not the first recognition which Mr. North's ability has won, for Mrs. Fiske, membership in whose company signifies excellence, selected him for the part of William Dobbin in *Becky Sharp*, and the Harvard Dramatic Club requested him to direct their first production, which took place in the Winter of 1909.

TO COMMEMORATE IBSEN.

A national movement is now in progress in Norway to purchase the apothecary's house at Grimstad where Ibsen lived from 1844 to 1850. "In this dreary little box," says Edmund Gosse, "in a dismal little town among the rocks, the greatest imaginative writer of Scandinavia 'stuck,' as Maga would have said, to his plasters, pills and ointment boxes. Here, in this garret which still exists unchanged, he wrote his first tragedy of *Catilina*." Mr. Gosse recently addressed a letter to the *London Times* in the hope of addressing English admirers of Ibsen. "The committee, on which is prominent the sole surviving early friend of Ibsen, the venerable Christian Daa, has desired me," he says, "to bring the fact of its formation before the admirers of the great poet in this country. Such places of literary pilgrimage offer a legitimate attraction to the cultivated tourist. If it were only to meditate on the contrast between the obscurity of the poet's youth and the international celebrity of his old age, a visit to Grimstad would be rewarding. It is indicated to me that the Norwegian committee will be grateful for any small sums proving English approval of what they acknowledge must in the main be a Norwegian enterprise. But the subscriptions of any friend of Norway may be sent to Dr. Carl Christensen, Camilla Collettsvej, 911, Christiania, and will be thankfully acknowledged. Nearly four years have passed since the body of Ibsen was attended to the grave by kings. In the meantime his glory has not decreased. It is surely a modest and appropriate design that future generations should approach his memory, not in the city where his last years were spent, as the foremost citizen of his country, but in the old grim shop where he developed his character in isolation and poverty."

PIRATING FRENCH POSTERS.

The French art poster designers are protesting against what they term the impudent imitations of their work that are published abroad. Designer Ibel calls attention to a design by Cheret, representing a masked woman seated and holding a fan and a design used by a New York Sunday newspaper representing a woman holding a book as two sample cases of foreign pirating.

A NEW MELODY?

A German orchestra is to visit Paris, it is said, to give concerts that will be confined to music inspired by aviators and aviation—waltzes, polkas and marches. "It is unnecessary to say the orchestra uses wind instruments," adds the wit who cables the news.

The Matinee Girl

HERE'S no novelty in being kissed in back parlors or beside the hearth fire," said Louise Dresser. "That has happened to be before. I trust it will again. But although I've been on the stage for twelve years, this is the first time I've ever been kissed right out in public before people. It feels odd. O, yes, it's well done. I can recommend Mr. Hopper as a kisser."

Miss Dresser began her career in vaudeville, so she told me while she slipped from the pink frock to her white one in The Matinee Girl. It is a good way to begin, she thinks, and there is the score of comedians—Nat Goodwin, Henry Dixey, Sam Bernard, and Bobby North occur to me—who will corroborate her statement in a loud voice. Henry Miller brought that wisdom from his little excursion into vaudeville in Henry Lemaitre. "The vaudeville audiences are hard to get and keep," he told me. "If you can hold them you can hold any other audience. Vaudeville teaches concentration in acting. It is the 'Never-let-go-your-hold-for-a-second school.' It is as the bear to the boy that had grasped its tail."

She had had two or three years of vaudeville when she went one day to a music house to buy songs for the next season. There she met ponderous, gifted, kindly Paul Dresser.

"What's your name?" asked the author of "On the Banks of the Wabash."

"Louise Kirlin."

"No relation to Billy Kirlin?"

"Only his daughter."

"Billy Kirlin, an engineer in Indiana?"

"My State and my father," proudly answered the girl, who wanted to buy songs.

"Billy Kirlin's daughter!" said the big song writer. "Did you ever hear him talk about a big fellow that was a peanut butcher on his train; a fellow that was so big that the crew and the people in the towns used to throw coal at him?"

"I think I have. It used to make father wild."

"It did. He used to stand the crowds off and give them a choice brand of oaths. He had a fine variety. And he'd threaten them with worse. Well, I'm that boy. Billy used to talk to me about his little girl. I wish I could do something for her."

He contrived to do something. "Suppose you go out as my sister? The name might help you. And sing my songs on any terms or no terms?" he suggested.

"That's the way I got my stage name and was advertised as Paul Dresser's sister." Miss Dresser brought her eyebrow to delicate corner and looked about for her rouge pot. "I sang all of Paul's songs. It was a great help to me, at the beginning. I wish he hadn't left us. We need Paul Dresser these days. Perhaps I shouldn't say it, but American song writers aren't doing their best. They're capable of better things than following each day as sheep tumble over themselves. One of them happens to strike something that pleases the public, and they all do the same thing, copy it to death. It's hard to get a good song."

"How do you get so much out of a song with apparently so little work?"

"It's only apparently. I assure you. I try to see the character in the song exactly as the writer saw her and get everything out of the song that the writer put into it. I work, work, work, and live, live, live, with the song."

The compliment that has meant most to her in those dozen years on the stage, eight of which were in vaudeville, the last in musical comedy, was paid her by Charles Frohman, who discovered what she herself

hadn't known—that she is a comedienne. "It was while I was in The Girls of Gottenberg," Miss Dresser said. "I suppose Mr. Frohman intended to scold me, but he gave me the proudest and happiest moment of my life. Something had gone wrong. It wasn't of any importance, but I at the time fancied it was and I had gone to the corner and was pouty for a minute. Mr. Frohman came over to me and said: 'You're a soldier now, and while you are you must act like one. After a while you'll be a general yourself. Then you'll know why.'"

"So I'm trying to be a good soldier. In five years I want to be a general." Miss Dresser said this with a quiet resolution in whose light one read a starry future.



THE LATE LOTTA FAUST.

From a portrait painted by Malcolm Strauss.

Then she rushed—creatures so stately never run—upon the stage to sing "Miss Casey." "She looks so much thinner," whispered my neighbor as I settled back into my orchestra seat.

"She deserves to be," I answered.

"Why?"

"Because she just told me she learned from the man who played the cat in Dick Whittington that walking on all fours reduces the weight. She walks about on her hands and feet in her room for an hour every day, and in six months she has lost sixteen pounds."

A sad little ceremony took place at Ken-sico Cemetery last week when the remains of Lotta Faust were transferred from the receiving vault to her permanent resting place, a grave at the edge of the little lake in that God's Acre. Only six persons witnessed the removal—Miss Faust's mother, her betrothed, Malcolm Strauss, whose portrait in oil, the most vivid canvas in the art gallery at the Actors' Fund Fair, was painted from memory after her death, and four non-professional friends. A headstone has been ordered and will be erected this Summer. The epitaph will be a simple one, merely "Lotta Faust," with the date of birth and death. This was her mother's wish. Above the inscription will be engraved, by Mr. Strauss' wish, a drooping rose, symbolic of the passing of a personality as rich in charm as her favorite flower, the red rose.

Those plump sisters, Katherine Osterman and Anna Belmont, are growing not less beautiful, but beautifully less. A vaudeville manager offered to send them out in

an act to be named The Vanishing Beauties, because each time he met them on Broadway they were less and less. Miss Osterman told me the secret. It is not a matter of nostrums, nor of joint creaking exercises, nor fear that a high-sweeping moral wave may wash away the box receipts of Alma, Wo Wobst Du?

"We are eating less and are careful what we eat," said Miss Osterman. "In fact, we eat only bread and drink only milk. We have five meals a day, but always the same bill of fare—a slice of bread and a glass of milk. And my sister and I have lost exactly the same, five pounds a week."

Last week I had a glimpse of Oliver Doubt Byron's Summer home at Monmouth Beach—a picturesque brown house whose grounds jut impudently out to sea, and whose many gables and balconies and latticed windows have an alluring Old World quaintness. The chateleine, Mrs. Byron, who often entertains her sisters, Ada Behan and Hattie Russell, at this ocean home, says it is the point nearest to the "old country" she has seen in this new.

"I was born with the roar of the waves in my ears in the old country," she said, "and I hope I'll die to that music. I was always homesick away from the sea, and I fretted for it until we came down here and brought my boy Arthur, a nursing baby, here to grow up."

Mrs. Byron is a rare woman, for she tells her age without coercion. "I always had that habit," she said, "and Mrs. Drew confirmed me in it. She heard me state it frankly and say, 'You'll know it any way.' 'Yes,' said she, 'if you amount to anything people will know how old you are and if you don't they won't care.'"

Ben Roeder has amazed Broadway. "I haven't had a rest for five years," he announced, "and I'm going to take one this Summer." He has leased Harry Levey's white walled, red roofed house, which Mr. Levey named after his nine year old daughter, Madeline Villa, and this week Mr. Roeder will ship his household gods and goods to Navesink Beach. Will Dean says he is coaching him how to loaf, but that Mr. Roeder shows a discouraging lack of talent.

How stars love each other! Said some one in my hearing to Miss White: "I understand you have seen the play again. How is Miss Black in the part now? Has she grown?" Miss White: "Only around the hips."

Louise Dresser told me, with that naughty glance from the tail of her eye that scores a hundred points every time with the audience, her favorite story this season.

A man went into the occult booth at the Actors' Fund Fair and asked for a two dollar reading. He presented his turned up paw and the man of futures, with a far-off look in his eye, said: "Your father is in Toronto." "Huh," growled the man. "My father and mother have been dead for many years." The mystic looked still farther into the distance and replied: "Your mother's husband has been dead for many years, but your father is in Toronto."

My manicure artist knows and "loves" many actresses but says of all the hundreds who come to her to have their nails done "round or pointed," Jessie Millward is her favorite.

"Why?" I asked.

"Because she talks to the heart," was the answer, which is a good dramatic criticism.

The Summer began in no merry fashion for "Billy" Burton. He and Louis James had been inseparable chums in the vacation months. They tramped the country round about Monmouth and Long Branch and Seabright daily until the dwellers in the villas and cottages along Rumson Road named them "The Boys." On the steps of Naboclish, or on the veranda of the Burton cottage, they read their morning newspapers together, each turning first to the joke column and indicating with jovial thumb the best joke to his chum. They had two fictitious female friends at Long Branch whom they called "Mary and Lissie." When they returned from their strolls and their wives asked whom they had met their answer was always "Mary" or "Lissie," or both. With another such care-free Summer in view Mr. Burton engaged the cottage early in March. The next

day the dispatches told of the sudden passing of his friend at Helena.

"I can't stand a Summer there without Lou," he said, and wrote to cancel the lease. A lawsuit facing him, he retained his lease upon the cottage. The week after the closing of The Lion and the Mouse he went to "The Boys' old playground. He walked along the seawall at Naboclish, but its shutters were closed, as lids that have fallen upon eyes that will open no more. He strolled toward the "corner house," where he and Mr. James had stopped to chat with the Shakespearean star's tenants. He found Mrs. Aphie James moving out to a rented bungalow farther down the block, and a New Yorker moving in. Billy Burton went back to his cottage and mourned so quietly and genuinely that a physician was summoned, and for a short time it was feared that the remaining one of "The Boys" might pass on as suddenly as the first.

Virginia Kline, whom Mrs. Fiske regards as one of the best Ibsen interpreters, and whom Clement Scott characterized as one of the cleverest women he met in America, has collected her fragmentary verse from the back of envelopes, from writing pads and even from hotel blotters, wherever time and writing material were in conjunction on the road, and arranged them for publication. From the pages of the book of verse I culled these bits:

A THOUGHT ON LOVE.

Make of love a lovely thing—
All the joys on earth 'twill bring.
Make of it a lie, a cheat,
A jade to sneer at in the street—
It will turn and curse thee.
Make of love a lovely thing—
All the sweet in life 'twill bring.
Make of it the heart's delight—
In the darkest, dearest night,
It will kneel to nurse thee.

FIVE PICTURES.

I see a burnt-out hearth with ashes strewn.
It is the sunny side of noon.
Up the hill and right about,
Back by the high of the moon.
I see a beaped-in hearth, flaming bright.
It is the cricket time of night—
This year's dress blaze high and fine,
Fragrant with balsam, fir and pine—
Two sit in the deep love-light.

A PATHFINDER.

A little, lonely child I come—
Too weary to contend;
The world is dark to wander in—
Is there a friend?
Is there one dear and kindly heart
A cheering hand to lend?
The world is big and strange and lone;
Is there a friend?
Out of the wood I come—alone—
My way—torn hands to lend.
Is life so very dark to you?
I am your friend.

AT THE DAY'S END.

A day in the restless world.
Amid the strife,
And all the beauty ever dreamed
Goes out of life.
A quiet hour with memory
Brings back to me
A certainty of living joy—
I dream of thee.

Have you decided where to spend your vacation? Perhaps there remains for you no unexplored nook in the United States, and Europe has become an oft told tale.

Why not go to the old home? If white heads and faded faces and dim, loving eyes await you there, you cannot afford not to go. And you will find there other rewards than that of conscience. A journey to storied lands is not more profitable than a journey to lives that have lived to almost their span.

The old man or woman who has lived long seems to me a mine of rich ore, the ore of knowledge and impressions, enriched and softened by the afterglow which is old age.

Occasionally "Bob" Davis, who wrote The Family, leaves off his playwriting to dine heartily at a friend's table. One of these friends has a Louisiana cook whose chicken à la Creole engaged the over-weight playwright's attention and approval.

"I've never eaten anything like this before," he assured the cook and waitress. That double functionality, who had been watching his appetite with fascinated eyes, answered:

"No, sir, I done guess you never did."

A blue blanket with the letters "E. S." embroidered in crimson is traveling by express from New York to a farm in Kentucky. It was sent to a sorrel mare that is rated as "the best filly in Kentucky" by an actress whose hair matches the horse's hair and whose name is the same.

President Brown, of the New York Central, named the sorrel colt "Rose Stahl."

Miss Stahl, acknowledging the honor, said: "Mr. Brown, my friends want to know who sired Rose Stahl. Was it Maude S.?"

THE MATINEE GIRL.

TWENTY-FIVE POPULAR PLAYS

Eccentric Element of Interest Entering into "The Mirror's" Contest to Determine the Kind of Plays to Which the Public Has Been Most Partial.

The committee which is to determine the list of the twenty-five most frequently acted plays submitted by MIRROR readers is as follows, together with the conditions by which it will govern the selection:

CHANNING POLLOCK.
MARGARET ANGLIN.
HOWARD HERRICK.
FREDERICK F. SCHRAEDER.
EDWIN HOPKINS.

1. No lists will be considered which are received later than June 15, inclusive.

2. The basis of selection shall be the naming of twenty-five plays that have been performed more frequently than any others.

3. The plays excluded from the contest are those of Shakespeare, because of the acknowledged frequency of their performance for 300 years; popular price melodramas confined to the minor theatres; musical comedies and operas. Dramas or comedies in which songs are mere incidents are eligible.

4. All lists entered in the contest should be addressed to "The Competition Editor of THE MIRROR."

5. At the expiration of the time limit the person naming the twenty-five plays corresponding most nearly to a list made up by the Committee of Judges to represent an average of all lists submitted will be named as the winner.

Although the winner of the MIRROR competition will be denied the prize of twenty-five dollars, by the regulations of the Post-Office Department, interest in the contest is so keen that some are bound to profit. It appears that "side bets" are being placed, and "even money" is being wagered in certain quarters that "You can't name fifteen of the winners," while to name the entire twenty-five is a very "long shot." Those familiar with the turf will understand the meaning of these terms. The contest has even attracted the attention of one "tired business man."

The Leading Plays.

The list of the sixty leading plays in the contest shows nine changes during the week. Nine favorites gave way to nine plays which were closely following them in the voting. Among the missing are to be found Alabama, Article 47, The Charity Ball, The Devil, Divorcée, Dora Thorne, Jason Joskins, My Partner, and Oliver Twist. Drawing up into the favorite sixty in their places come first snoringly A Texas Steer, then Arizona and Ben-Hur, followed by Caste, The Music Master, She Stoops to Conquer, Shore Acres, The Virginian and Zaza.

A Reliable Index.

A public librarian sends an interesting communication to THE MIRROR. She writes:

The lists of the twenty-five most frequently acted plays will be preserved by many librarians all over the country as a valuable guide in the recommendation of plays. Although the lists are the result of personal opinion, which may be biased or mistaken, the average is bound to show what plays are most popular, unless it is corrupted by the inclusion of the opinions of those who are too much influenced by immediate events in the theatrical world. For example, the reappearance of references to Jim the Penman and Caste are probably due more to the revivals of these two plays than to any other reason, as I do not notice in the lists of the professional contributors references to these plays.

It would probably be safer to decide the competition on the professional lists alone, or to make up two lists, one exactly according to average and the other according to the average of the professional lists. Thus an intelligent opinion could be formed of the value of the competition's results.

In looking up references, I have discovered what seems to me a valuable addition to the competition and, aside from personal opinion, an undeniably accurate measure of the popularity of plays. In Colonel T. Allston Brown's "History of the New York Stage" there is a very complete index of all the plays that have ever been produced in New York City, together with references to their revivals. As the history is in three volumes and covers the period from 1732 to 1901 A. D., the number of times the name of a play appears in the history will be a reliable index of its popularity in New York, and, roughly speaking, of its popularity in general.

As the index is very full, it is an easy matter to run it over and discover which plays have been most often referred to in the pages of this history and which have consequently had the greatest measure of popularity in this city.

Hamlet has been the most frequently acted play by this criterion, as it is referred to more than two hundred times in the index, which is so arranged that some eight references occupy each line of the index. The other Shakespearean plays are very copiously referred to, but, as they are not considered in this competition, the next most

popular play according to the number of lines devoted to it is The Lady of Lyons, which requires twenty-one lines of the index, or some 180 references.

In one respect this list does not fulfill the requirements of THE MIRROR competition, since it does not show which plays are still alive. This could only be determined by tabulating the dates of the references, which would involve an unnecessary amount of work.

In the following list the first ten plays have ten or more lines of the index, and the remainder gradually less until only five lines of the index, or about forty references, are taken up by each of the last dozen or so of titles. To the fifty-six plays mentioned might be added some 135 others, which require three or four lines of the index, and a vastly greater number which are disposed of in one or two lines. An examination of the history will show this, however, to those most interested.

I notice in the list of fifty-six, some twenty-two which are to be found in THE MIRROR's list of the leading fifty, though many have not been mentioned on any of the lists published, plays which in their day must have been widely popular. It is a list which should inspire the playwright to a study of excellence rather than of mere popularity, which must soon wane unless stimulated by solid merit.

The list follows:

The Lady of Lyons.	Lucretia Borgia.
Camille.	A New Way to Pay
Faust.	Old Debts.
Richelieu.	Old Heads and Young
School for Scandal.	Hearts.
Uncle Tom's Cabin.	Black Eyed Susan.
The Hunchback.	The Colleen Bawn.
The Rivals.	The Corsican Brothers.
Damon and Pythias.	Dr. Jekyll and Mr.
The Stowaway.	Hyde.
Ingomar.	Fazio.
Virginia.	From Frou.
London Assurance.	Gay Mannerings.
The Two Orphans.	The Heir at Law.
Carmen.	Jack Sheppard.
The Gladiator.	Jack Cade.
The Honeymoon.	Kerry Gow.
East Lynne.	The Love Chase.
Rip Van Winkle.	Money.
Don Caesar de Bazan.	Bob Boy.
She Stoops to Conquer.	The Road to Ruin.
Pisarro.	The Serious Family.
The French Spy.	The Sea of Ice.
The Huguenots.	The Silver King.
Monte Cristo.	The Stranger.
Ticket of Leave Man.	The Wife.
Oliver Twist.	Hazel Kirke.
Masep.	Louis XI.
Masks and Faces.	David Garrick.
Under Two Flags.	

Under Variant Titles.

John B. Atwell, Booth's Horatio, says there are lots of things which are not dreamed of in the philosophy of THE MIRROR's competition:

"For example, there is Captain Racket, a play that has not been played once if it has not run 25,000 nights, and yet nobody has mentioned it. It has been played under other titles, too, The Prince of Liars and Why Smith Remained Single."

Mr. Atwell sends an interesting list of plays which have been mentioned by various competitors, which are occasionally published under different titles. The judges, however, have credited under the most-used title, all the votes received so far under the variant titles, though there is some difference of opinion as to whether Hazel Kirke should receive the votes cast for Mabel Heath, the latter play, though being founded on the former, differs from it in many material respects.

Hazel Kirke, as was pointed out by Mr. Hopkins, is also played as A Will of Steel, Farmer Allen and Driven from Home.

Mr. Atwell submits the following list of variant titles:

The Arabian Nights, as The Colonel, The India Rubber Girl, The Cannon Ball Toss and The Circus Girl.

Jane, as A Family Affair, though the latter is amplified and a distinct improvement, and as What Happened to Brown, Wanted, A Wife, and Wanted, A Family.

The Inventor, as Jason Joskins, Josh Spruceby, Old Farmer Hopkins, The Fortunes of a Wolf and A Struggle for Justice.

Jerry the Tramp, as Inshavogue, Joeriane the Juggler, The Convict's Daughter, A Hero in Rags, The Noble Outcast and Only a Woman's Heart.

The Professor's Love Story, as A Bachelor's Romance and The Courtship of a Professor.

The Middleman, revamped into The Clay Baker.

New List Submitted.

Delancey Barclay, the veteran actor, recently in Mary Magdalene at the Hackett

Theatre, sends a list which contains several titles which will be like novelties to present-day New Yorkers, but which were wonderful successes at one time: Uncle Tom's Cabin, The Black Crook, Hazel Kirke, Rip Van Winkle, East Lynne, Camille, Led Astray, The Two Orphans, Monte Cristo, The Streets of New York, Ten Nights in a Barroom, The Ticket of Leave Man, Faust, Peck's Bad Boy, Jack Sheppard, The Lady of Lyons, Across the Continent, Davy Crockett, Damon and Pythias, The Lights of London, The Colleen Bawn, Mose, or A Glance at New York; Ingomar, School for Scandal, Kit, the Arkansas Traveler.

J. J. Williams, who starred in Peck's Bad Boy for several of its twenty-eight seasons, and who is as competent a judge as could be proposed, offers the following list, all of which, he says, are still good for a hundred years, more or less: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, The Two Orphans, Camille, A Celebrated Case, Kathleen Mavourneen, Monte Cristo, The Arabian Nights, Under Two Flags, Peck's Bad Boy, A Texas Steer, 'Way Down East, Jerry the Tramp, Dr. Jekyll and Mr. Hyde, Held by the Enemy, The Old Homestead, Sapho, Charley's Aunt, The Christian, The Man of Mystery, Ben-Hur, Sherlock Holmes, The Private Secretary, Madame Sans Gêne.

George F. Sharrer, Westminster, Md.: Uncle Tom's Cabin, East Lynne, Camille, Tribby, The Lady of Lyons, The School for Scandal, The Old Homestead, 'Way Down East, The Lion and the Mouse, In Old Kentucky, The Two Orphans, Rip Van Winkle, Diplomacy, Monte Cristo, The Christian, Ben-Hur, The Private Secretary, The Music Master, Faust, London Assurance, Richelieu, Ingomar, Jim the Penman, The Ticket of Leave Man, She Stoops to Conquer.

Frank J. McCann, 175 Pawtucket Avenue, Pawtucket, R. I.: The Man on the Box, House of a Thousand Candles, Old Heidelberg, The County Fair, If I Were King, Uncle Tom's Cabin, Graustark, Lion and the Mouse, Human Hearts, Dora Thorne, Under Two Flags, Lena Rivers, The Great Divide, Queen of the White Slaves, St. Elmo, The Right of Way, In the Bishop's Carriage, The Man of the Hour, Polly of the Circus, Salomy Jane, The Devil, The Man from Mexico, 'Way Down East, The Christian, Camille.

Kate Helston Willis sends a list of plays, the majority of which, she says, were playing eighteen years ago when she first came from England and which are still on the road. She includes several operas and musical pieces, which are barred under the rules. Her list is: Cinderella, St. Plunkett, Peck's Bad Boy, Muldoon's Picnic, Hampty Dumpty, 'Way Down East, Uncle Tom's Cabin, Two Orphans, Two Old Cronies, East Lynne, Rip Van Winkle, The Old Homestead, Ten Nights in a Barroom, Monte Cristo, Superba, Faust, Pinafore, Martha, Devil's Auction, The Rivals, Hazel Kirke, Black Crook, Ole Olson, Our Boys, Chimes of Normandy.

Louis Mountjoy, who has been an active figure in theatrical life since the centre of things was below Fourteenth Street, and who has played in most of the bills he mentions, offers a strong list: East Lynne, Uncle Tom's Cabin, Ten Nights in a Barroom, The Two Orphans, Jerry the Tramp, Kathleen Mavourneen, M'Lisa, The Octoroon, Camille, The Arabian Nights, Dora Thorne, Fanchon the Cricket, Rip Van Winkle, Hazel Kirke, Faust, The Colleen Bawn, Under Southern Skies, The Charity Ball, The Old Homestead, Human Hearts, 'Way Down East, Jason Joskins, Monte Cristo, Charley's Aunt, Hidden Hand.

Robert Clingston, Cadillac Hotel, New York: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, Rip Van Winkle, The Rivals, Lady of Lyons, Jerry the Tramp, M'Lisa, The Two Orphans, Monte Cristo, Faust, Hazel Kirke, 'Way Down East, Tribby, Sapho, In Old Kentucky, Human Hearts, Charley's Aunt, The Christian, The Bella, Under Southern Skies, Dr. Jekyll and Mr. Hyde, Streets of New York, Peck's Bad Boy, The Banker's Daughter.

Kate Griffith, the well-known actress, 324 West Forty-third Street, New York, sends in the following list: Uncle Tom's Cabin, Rip Van Winkle, East Lynne, Ten Nights in a Barroom, The Two Orphans, Faust, Camille, The Old Homestead, 'Way Down East, Monte Cristo, My Partner, The Danites, The White Slave, Dr. Jekyll and Mr. Hyde, The Christian, The Ticket of Leave Man, Oliver Twist, A Scrap of Paper, The Private Secretary, The Octoroon, The Galley Slave, The School for Scandal, The Rivals, Lady Audley's Secret, Charley's Aunt.

James Horan, author of The Derelict, furnishes this list: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, Hazel Kirke, David Garrick, The Christian, Monte Cristo, Charley's Aunt, The Two Orphans, The Charity Ball, 'Way Down East, Frou Frou, In Old Kentucky, The Silver King, The Old Homestead, Lady of Lyons, School for Scandal, The Rivals, The Private Secretary, Rip Van Winkle, The Shaughraun, My Partner, Muldoon's Picnic, M'Lisa, Ingomar.

Fred L. Shotwell, 114 North Linden Street, Bethlehem, Pa.: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, Rip Van Winkle, In Old Kentucky, The Little Minister, Sherlock Holmes, Dr. Jekyll and Mr. Hyde, Hazel Kirke, Monte Cristo, School for Scandal, The Music Master, The Old Homestead, 'Way Down East, The Christian, The Lion and the Mouse, The Private Secretary, The Two Orphans, Tribby, Paid in Full, Man of the Hour, Little Lord Fauntleroy, Jim the Penman, The Rivals, Charley's Aunt.

Herahel Sperry, Clinton Street, Goshen, Ind.: Uncle Tom's Cabin, East Lynne, The Two Orphans, Rip Van Winkle, Monte Cristo, The Old Homestead, Ben-Hur, Sis Hopkins, The Rivals, Camille, Faust, The Music Master, The Little Minister, The Lion and the Mouse, 'Way Down East, Dr. Jekyll and Mr. Hyde, Ten Nights in a Barroom, Arizona, In Old Kentucky, The Chorus Lady, Shore Acres, Tribby, The Christian, Peck's Bad Boy, Charley's Aunt.

Here is a List.

EDITOR OF THE MIRROR: Dear Sir:—Your 25-play voting contest is O. K. But its too high class. The plays what have bin most acted, sure enough, list all what you people says. The real spectators, sure fire and everlasting is these, An' I know, for I've bin with the best medicine shows in the country. Yours truly, R. J.

B. J. submits the following list, which has been cured of minor imperfections of spelling. The first play mentioned by B. J. will certainly take the palm over everything, and the remainder have undoubtedly been performed into the hundreds of thousands of times: Ad Lib, Razor Jim, The Ghost in the Pawnshop, The Persecuted Dutchman, Over the River Charley, The Dutch Actor, Hamlet, the Dainty, Handy Andy, or The Troublesome Servant; The Mischievous Nigger, Ticket or Equivalent, or the Masquerade Ball; The Coalheaver's Revenge, No Pay, No Cure, or The Quack Doctor; Bibbs and Bibbs, The Burglar, Alarm, The Irish Justice, The Lucky Number, The Magic Penny, Dar's De Money, The Coming Man, Moving Day, In and Out, Tony, the Taylor; The Three o'Clock Train, An Unhappy Pair, The Book Agent, The Shadow, Les Miserables, or Ole Bull, or Old Times Rock; The Sham Doctor, A Manager's Trials, The Intelligence Office, Arrival of Dickens.

NORTHWESTERN THEATRICAL ASSOCIATION

John Cort, general manager of the Northwestern Theatrical Association and also a member of the National Theatre Owners' Association, is busy arranging the routes of companies through the theatres of the Northwest. It is Mr. Cort's plan to book the theatres for the season, giving each attraction connecting time. With 1,600 theatres to fill and with hundreds of plays looking for time, Mr. Cort's task is almost phenomenal. He will be busy the entire summer. The theatres in Spokane, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, and Denver have been booked completely with first-class attractions and now are looking for a number of popular price attractions to be used as "fillers in." Among the plays and players to be seen through Mr. Cort's circuit are Blanche King in The Yankee Girl, Viola Allen in The White Sister, Mary Manning in A Man's World, Grace George in a new play, The Midnight Sons, The Chocolate Soldier, Sarah Bernhardt in repertory, Walker Whitehead in The Melting Pot, and more than fifty other stars and plays.

GOSSIP.

Cori Dean Edsall (Mrs. Pendry), who for ten years was with the late A. M. Palmer but who retired from stage life at her marriage, is suffering from tuberculosis of the throat and lungs at St. Vincent's Hospital, Toledo, Ohio. Hope is held out for her recovery. A concert tour through North Dakota with its attendant exposures ended in her present illness. She had toured the country as leader for the Schuman Male Quartette, and was with the Lyceum Bureau for Y. M. C. A.

Henry B. Harris announces that he will send Hedwig Reicher on tour next season as the star of On the Eve.

STAGE TOPICS IN PARIS

A Sensational Opera Season—Sarah Bernhardt Preparing for an American Tour—A New Lyric Comedy—A Seventeen-Year-Old Prima Donna—A Poison Mystery.

(Special Correspondence of The Mirror.)

PARIS, May 17. — All musical Paris is now talking about the phenomenal season of the Metropolitan company, of New York, in Italian opera. Billboards all over town are covered with vari-colored posters advertising the song festival at the Chatelet Theatre from May 21 to June 22.

Already it is impossible to book seats for any single performance. Balcony seats cost \$12 each, and it is usually necessary to pay practically \$25 for two performances, one of them with and the other without Caruso, to be sure of gaining admission for one opera. Caruso is the big drawing card for the Parisians, but much interest is manifested also in Madame Jane Noria, who is well known here, her husband having been the secretary of the American Chamber of Commerce in Paris a few years ago.

The committee of patronage is comprised of three sections, French, American, and Italian, at the head of which are, respectively, M. Pichon, Minister of Foreign Affairs; Robert Bacon, American Ambassador and the Marquis di San Giuliano, the Italian Foreign Minister.

Salome was played at the Paris Opera for the first time Monday night, with Mary Garden in the title-role, and was a tremendous success. This is the Salome of Oscar Wilde and Richard Strauss. Miss Garden is to sing two solos at Tableaux Vivants, to be given at the Salle Gaveau the night of June 2 in aid of Holy Trinity Hospital and Lodge. The tableaux are to be posed by well-known artists.

Sarah Bernhardt leaves in a few days for her American tour. She confesses that she is eager to start and that she contemplates a renewal of her acquaintance with the American people with great pleasure. The great tragedienne has never quite recovered from the accident that befell her last year and still walks with some difficulty. But no deterioration is noticed on the stage, at least in the chief roles of her repertoire.

The Parisian theatrical season, which is now drawing to a close, has been successful. There is not a theatre which, in the last month or so, has not failed to make up for early losses. Chantecler, at the Porte Saint-Martin, closes about the middle of June.

Colonel Willis Wood, owner of the Kansas City theatre which bears his name, and Mrs. Wood, have been in Paris for a week, on the home stretch of a trip which has taken them to the Orient. Colonel Wood has made a special study of European playhouses and has come to the conclusion that this is one point in which Europe has everything to learn from America.

Le Mariage de Telemaque, a lyric comedy in five acts and six tableaux, by Jules Lemaitre and Maurice Donnay, with music by Claude Terrasse, is the offering at the Opera-Comique this week. It tells a very pretty story, in which charming dialogues are introduced. Throughout the comedy the composer has in most cases effaced himself in favor of the authors. A fear had been expressed that as most of the company are singers, the comedy might prove heavy, but the production proved an agreeable surprise.

The Alhambra has a good bill, comprising, among others, Blahie Dandy, the contortionist; Noblett, the caricaturist; La Noedia, and Lejal.

Mlle. Liane de Pougy, it is reported, is soon to be married to Prince Ghika. It was the Prince who was with the actress in Versailles recently, when some of the natives objected to her hat and made comments which resulted in a fight. De Pougy says Ghika is a little young, but her friends think she will waive this objection. He is a nephew of Queen Nathalie and is a millionaire.

Americans in Paris are watching with interest the career of Miss Frances Roeder, of New York, who has a fine soprano coloratura voice and gives promise of making a success in opera. She is a pupil of Madame Marchesi and has now entered the dramatic school of Fernand Depas.

Francis de Croisset, the French playwright, was married the other day at Arles to Madam Bischoffsheim, daughter of Comte and Comtesse de Chevigne, descendants of the old Arlesian family of that name. At the conclusion of the religious ceremony

the bridal party was escorted through gaily decorated streets and special bull-fights were given in their honor. Frederic Mistral, the poet, was the principal witness for the bride, those for the bridegroom being Jean Richepin, of the French Academy, and the prefect of Vaucluse.

Marie Alexandrowicz, who is only seventeen years old, but is a pupil of Jean de Resake, made a charming debut at the Opera in Rigoletto a few nights ago. She has signed a five years' contract with the managers of the Opera, but will sing next year in London in La Traviata.

Mystery still surrounds the repeated attempts which have been made recently to poison Marguerite Carre, the Opera-Comique singer. Butter mixed with oxide of zinc

PAYTON AT THE ACADEMY.

Corse Payton, who has secured the lease of the Academy of Music on Fourteenth Street and Irving Place, will remodel the old carriage exit on Fourteenth Street, so that it will be equipped with box offices and be used as the main entrance. The former main entrance on Irving Place will be utilized as a gallery entrance. Mr. Payton will open his season at the Academy Tuesday, June 7, with a matinee of Sweet Kitty Bellairs.

Mrs. Etta Reed Payton will head the stock company, and the rest of the members will include Minna Phillips, Joseph Girard, Grace Fox, Felix Warburg, Clara Wade and Claude Payton. The second play, beginning on June 13, will be Raza.

THE SUMMER WIDOWERS.

Low Fields' The Summer Widowers will be seen for the first time in New York at the Broadway Theatre Thursday evening, June 2, following the engagement of The Jolly Bachelors, which ends Saturday night, May 28. The Summer Widowers is by Glen

A RARE PAINTING.

Showing Mrs. Siddons and Her Distinguished Associates in Macbeth—Quaint Costuming.

Some weeks ago THE MIRROR chronicled the discovery in London of an old painting of a scene from Macbeth in which Mrs. Siddons appeared as Lady Macbeth. A reproduction of this interesting painting is printed on this page, through the courtesy of Bernard Weller, of the London Stage.

Doubled up in a lumber room, this picture, seven feet by eight, by William Hamilton, R.A., was found, showing Mrs. Siddons as Lady Macbeth. The picture is of historical as well as artistic interest. Hitherto the only record was a lithograph from a pencil drawing by G. H. Harlow. The painting also contains portraits of John Kemble as Macbeth and Charles Kemble as Malcolm. Siddons' pictures fetch high prices. Romney's sketch in oils was sold at Christie's in London in 1896 for 2,500 guineas.

This picture is now on exhibition at the Memorial Gallery, Stratford-on-Avon, and will remain there for some months to come. The scene of the picture is the tableau introduced into John Kemble's acting version of Macbeth, showing Macduff exhibiting the murdered Duncan to his treacherous hosts.

"Do not bid me speak:
See, and then speak yourselves!"

In the foreground is Malcolm, and, in proof of the painter's insight Malcolm alone, the slaughtered King's innocent son, gazes grievously at the corpse, while the other two, the criminal pair, fix their anxious and uneasy eyes on the living man, Macduff. Most probably the picture was painted in 1794, since in that year Charles Kemble made his debut at Holland's new Drury Lane as Malcolm, to his brother John's Macbeth, and his sister, Mrs. Siddons' Lady Desdemona later to be a first-rate actor in second-rate parts, young Charles here forms the central and most gracious member of a noble group. In 1794 Bensley played Duncan, and Macduff's part was supported by John Palmer, so versatile a performer that it was said there was nothing, except singing characters and old men, in which he was not safe. He was Sheridan's original—and ablest—Joseph Surface. The figure (too aged for Lenox) seen cowering behind the armored Macbeth, stands, perhaps, for Shakespeare's ominous "Old Man" (Act III, scene 4).

This picture, says Mrs. Clement Parsons, is further remarkable as being one of the only two portraits worth consideration (and the sole painting of Sarah Siddons in her most capital character—to use the phrase of her time—Lady Macbeth. Students of historical stage costume outlive all anachronistic abuses, but still it seems odd that she should have dressed her Lady Macbeth in a small feathered hat, perched on one side like a soldier's, which yet, it must be allowed, detracts nothing from the stern beauty and fire of the face beneath. As this singular headgear bears some resemblance to a Glengarry cap, it may be concluded that it sufficiently symbolized Scotland to imaginative great-grandparents in the boxes.

What the divine Sarah truly was as Lady Macbeth, neither brush could reveal nor the written word express. A hint of it is gained from the fact that even Sir Walter Scott could "only imagine" Lady Macbeth "with the form and features of Siddons."

"Like so many of the numberless artists to whom Mrs. Siddons sat," says Mrs. Parsons, "Hamilton painted her many times. The heroic and ideal character of her appearance was expressed in his portraits. On a screen in the Dyce Room, Victoria and Albert Museum, hangs one, particularly charming, in which, in white, with a blue sash, she walks in a garden, studying a part. The peerless tragedienne was not a fanatical critic of her own portraits. She told Catherine Fanshawe the Dulwich replica of Reynolds' 'Tragic Muse' was the original, and considered Lawrence's 1804 full-length, now in the National Portrait Gallery (which Fanny Kemble not unfairly labeled the 'dark cow') more 'really like' her 'than anything that has been done.'"

EDWIN MORDANT AND GRACE ATWELL.

Edwin Mordant has been the Stephen Ghent in Henry Miller's special production of The Great Divide for the past two seasons.

Grace Atwell starred the past season in La Belle Russe and Divorcons.

They will be under the management of Henry Miller the forthcoming season. Portraits of Mr. Mordant and Miss Atwell are carried on the first page of THE MIRROR this week.



MRS. SIDDONS IN MACBETH.

and wine containing cyanide of potassium were sent her. Fortunately, she did not taste enough of either to suffer injury. The police are investigating, but they say they have no clue to the sender of the poisons.

SHELL.

FOLLIES OF 1910.

F. Ziegfeld, Jr., announces the complete cast for his latest revue, The Follies of 1910. The list of entertainers includes Bickel and Watson, Bobby North, Grace Tyson, Lillian Lorraine, Billie Reeves, The Four Fords, Alice Hegeman, Louise Alexander, Jacques Kruger, Arthur McWaters, Fanny Brice, W. Wania, the Russian dancer; Hester Grange, Rosie Green, Hazel Robinson, Eleanor Pendleton, William C. Schrode, Maurice Hegeman, Elise Hamilton, Hal Hughman, Mae Murray, Bert Williams and a large chorus. The new revue is to have its premiere at the Apollo Theatre, Atlantic City, June 6, and will open for an indefinite run at the Jardin de Paris, atop the New York Theatre, one week later. The Jardin de Paris has been redecorated and new seats installed.

NEW GERMAN COMPANY PAYS.

Ludwig Zeisler, receiver of the New German Theatre Company, reported to Supreme Court Justice McCall, May 25, that he would be able to pay creditors 5 per cent.

McDonough, with music by A. Baldwin Sloana. Arthur Voegtlin painted the scenery and the entire production has been staged by Ned Wayburn. The cast of The Summer Widowers includes Low Fields, Irene Franklin, Willis Sweetman, Fritz Williams, Walter Percival, Charles Judels, Paul Nicholson, Will Archie, William Burres, Eugene O'Rourke, Vernon Castle, Burt Green, Jack Henderson, Ada Lewis, Kate Condon, Alice Dover, Miss Norton, Minerva Courtenay, the Jackson Troupe, the Eight Berlin Madcaps, the Hess Sisters, Helen Hayes and Maitland Davies.

DEATH OF MME. VIARDOT.

Pauline Garcia Viardot, who was a celebrated French vocalist many years ago and a daughter of the famous tenor Manuel Garcia, died in Paris May 18. Madame Malibran was her sister.

She was born in 1821 and developed her vocal qualities in Mexico and was one of Liszt's most accomplished pupils. For nearly half a century she enjoyed a series of triumphs in the various European capitals. She married Louis Viardot, director of the Paris Italian Opera, in 1841 and retired from the stage in 1863. In 1871 she settled in Paris and became a teacher of singing. She composed several operas, over sixty vocal melodies and many instrumental pieces.

THEORY OF THE THEATRE

Clayton Hamilton's Admirable Work on the Principles of Dramatic Criticism—Chapters on Subjects in Which Playgoers as Well as Professional Members Are Directly Interested.

Mr. Clayton Hamilton has written a very important as well as a very interesting book, entitled "The Theory of the Theatre and Other Principles of Dramatic Criticism," Henry Holt and Company, publishers. In this work Mr. Hamilton treats the basic principles of the art of the playhouse in an incisive manner, with an understanding and an axiomatic style that places it beside the best books on the subject that have yet been written. The author is not only a fascinating theorist, but he is also an adept in the practical knowledge of the stage and the play, and an observer, withal, who knows how to reduce his studies to working principles. He shows the sign of a distinguished mind in his ability to clothe much thought in a few words, and according to Schopenhauer's principle, we get the quintessence only—nothing that the reader would think for himself.

Here is a book that player, dramatist, playgoer, manager and, above all, every writer of theatrical reviews may read with profit, and whose maxims he should commit to memory. The range of his topics is wide, yet each is closely related. He begins by asking the question, "What is a Play?" and works the answer out through an unusually clear exposition of themes under separate chapter headings, such as "The Psychology of a Theatre Audience," "The Actor and the Dramatist," "Stage Conventions in Modern Times," "The Happy Endings," "Holding the Mirror Up to Nature," "Blank Verse on the Contemporary Stage," "Dramatic Literature and Theatrical Journalism," and more of the kind. The whole problem is discussed in a manner easily comprehended and making a popular appeal through its clearness, logic, force, and a simplicity of style that might not inappropriately be described as brilliant.

Many of his ideas have the sparkle of aphorisms, as for example these, indiscriminately culled:

There can be nothing either new or old in any utterance which is really true or beautiful or right.

Public opinion is seldom so important as private opinion. Socrates was right and Athens wrong.

Very frequently the multitude at the foot of the mountain are worshipping a golden calf, while the prophet, lonely and aloof upon the summit, is hearkening to the very voice of God.

The drama is more popular than the novel, in the sense that it makes its appeal not to the individual, but to the populace.

Education occurs when a man is confronted with something true and beautiful and good which stimulates to active life that bright essence which dwells within him.

The dramatist in any period, when the theatre is really alive, is obliged to tell the people in the audience what they have themselves been thinking.

Whenever an author selects a subject because he thinks the public wants him to talk about it, instead of because he knows he wants to talk about it to the public, his motive is journalistic rather than literary.

The greatest poets would, of course, be women, were it not for the fact that women are in general incapable of revealing through the medium of articulate art, the very things they know most deeply.

In the long run, the plays that pay the best are those in which a self-respecting art is employed to satisfy the human longing of the audience.

The melodramatist exhibits merely what may happen; the tragedist exhibits what must happen.

A comedy is a humorous play in which the actors dominate the action; a farce is a humorous play in which the action dominates the actors.

Oftentimes the contemporary playwright follows the method suggested by Mr. Crumhells to Nicholas Nickleby, and builds his piece around a real pun and two washbasins.

Few are the plays that can succeed without the moving force of love, the most familiar of all emotions. These themes do not require that the audience shall think.

Mr. Hamilton breaks a lance for the problem play, or the modern social drama, as he prefers to call it. He begins by defining the spirit and motive of ancient tragedy, analyzes the tragedy of the Elizabethans—of which he calls Marlowe the progenitor—and under a third division examines the psychology and framework of the modern tragedy, or social drama.

"With the Greeks the catastrophe of man was decreed by Fate; with the Elizabethans it was decreed by his own soul, and with us it is decreed by Mrs. Grundy," he declares pointedly. We learn more about God, he says elsewhere, watching the annihilation of an individual by Fate; but we learn more about Man by watching the annihilation of an individual by himself. Tamburlaine, Dr.

Paustus, Barabas, Macbeth, Hamlet, Othello, Lear, "fall self-ruined, self-decayed." The Elizabethan type of tragedy is less lofty and religious than the Greek, but it is more human and therefore, to the spectator, more poignant. The Greek hero struggles with the superhuman; the Elizabethan hero struggles with himself; the modern hero struggles with the world. Dr. Stockmann in Ibsen's *An Enemy of the People* says he is the strongest man on earth because he stands most alone. On the one side are the legions of society; on the other side a man. This is such stuff as modern plays are made of.

The modern social drama is inherently and necessarily the product and the expression of the nineteenth century. Through no other type of drama could the present age reveal itself so fully, for the relation of the one to the many, in politics, in religion, in the daily round of life itself, has been and still remains the most important topic of our times.

"Those critics, therefore," declares the author, "have no ground to stand on who belittle the importance of the modern social drama and regard it as an arbitrary phase of art, devised for business reasons merely, by a handful of clever playwrights."

In applying the test of morality to a play, Mr. Hamilton declares that "the only way for a play to be immoral is for it to cloud, in the spectator, the consciousness of those invariable laws of life which say to a man 'Thou shalt not' or 'Thou shalt.'" Consequently, opines the author, "the only sane course for a critic who wishes to maintain the thesis that Ghosts, or any other modern play, is immoral, is not to hurl mud at it, but to prove by the sound process of logic that the play tells lies about life; and the only sane way to defend such a piece is not to prate about 'the moral lesson' the critic supposes that it teaches, but to prove logically that it tells the truth."

The question in *La Dame aux Camélias* is not whether the class of women which Marguerite Gautier represents is generally estimable, but whether a particular woman of that class, set in certain special circumstances, was not worthy of sympathy. The ethics of any play should be determined, not externally, but within the limits of the play itself.

And yet our modern social dramatists are persistently misjudged. We hear talk of the moral teachings of Ibsen—as if, instead of being a maker of plays, he had been a maker of golden rules.

Whenever, then, it becomes important to determine whether a new play of the modern social type is moral or immoral, a critic should decide first whether the author tells lies specifically about any of the people in his story, and, second, provided that the playwright passes the first test successfully, whether he allures the audience to generalize falsely in regard to life at large from the specific circumstances of his play. These two questions are the only ones that need to be decided.

The question whether or not a given play should have a so-called happy ending is nearly always discussed from one point of view, and one only—that of the box-office; but the experience of ages goes to show that it cannot be rightly decided, even as a matter of business expediency, without being considered also from two other points of view—that of art and that of human interest. "To make another end," Stevens wrote to Sidney Colvin regarding a story of his own, "that is to make the beginning all wrong."

This is a very important question; and it must not be asserted dogmatically. It is safest, without arguing *ex cathedra*, to accept the answer of the very greatest dramatists. Their practice goes to show that such a violation of the strict logic of art is justifiable in comedy, but is not justifiable in what may be broadly called the serious drama. Molière, for instance, nearly always gave an arbitrary happy ending to his comedies, evidently taking the attitude that since any ending whatsoever must be in the nature of an artifice and contrary to the laws of life, he might as well falsify upon the pleasant side and send his audi-

tors happy to their homes. Shakespeare took the same attitude in many comedies, of which *As You Like It* may be chosen as an illustration.

But this easy answer to the question cannot be accepted in the case of the serious drama; for—and this is the point that is very often missed—in proportion as the dramatic struggle becomes more vital and momentous, the audience demands more and more that it shall be fought out fairly, and that even the characters it favors shall receive no undeserved assistance from the dramatist.

This instinct of the crowd—the instinct by which its demand for fairness is proportioned to the importance of the struggle—may be studied by any follower of professional baseball. The spectators at a ball game are violently partisan and always want the home team to win. In any important game—if the opposing team, for instance, have no chance to win the pennant—the crowd is glad of any questionable decision by the umpires that favors the home team.

But in any game in which the pennant is at stake a false or bad decision, even though it be rendered in favor of the home team, will be received with hoots of disapproval. The crowd feels in such a case that it cannot fully enjoy the sense of victory unless the victory is fairly won.

For the same reason, when any important play which sets out to end unhappily is given a sudden twist which brings about an arbitrary happy ending, the audience is likely to be displeased. An audience may enjoy both farce and comedy without believing them; but it cannot fully enjoy a serious play unless it believes the story.

In the serious drama, an ending to be enjoyable must be credible; in other words, it must, for the sake of human interest, satisfy the strict logic of art.

Mr. Hamilton concludes from his clearly defined premises that, taking even the view of the box-office people, a serious play which logically demands an unhappy ending will make more money if it is planned in accordance with the sternest laws of art than if it is given an arbitrary happy ending in which the audience cannot easily believe.

The public wants to be pleased, but it wants even more to be satisfied. And yet, after all these centuries of experience, our modern managers still remain afraid of serious plays which lead logically to unhappy terminations, and because of the power of their positions, exercise an influence over writers for the stage which is detrimental to art and even contrary to the demands of human interest.

Mr. Hamilton pays a high compliment to one American actress in his chapter on "Modern Stage Conventions." He says: "But with the growth of the Drama of Illusion, produced within the picture-frame proscenium, actors have come to recognize and apply the maxim, 'Actions speak louder than words.' What an actor does is now considered more important than what he says. The most powerful moment in Mrs. Pike's performance of Hedda Gabler was the minute or more in the last act when she remained absolutely silent. This moment was worth a dozen of the 'real speeches' that were signed for by the old actor in Trelawney of the Wells."

ARMODEUS.

MISS ANGLIN'S ACTIVITY.

Margaret Anglin, whose few years of active work at the head of her own company have resulted in achievements of the most commendable type, has an active habit of mind. Instead of spending the Summer in rest and recreation as do most players, Miss Anglin is to make an extended tour to the Coast, to last all Summer, a tour made necessary by her desire to meet all her obligations as an independent manager before joining forces with Messrs. Liebler and company in the production of a new drama next Fall. Not only will Miss Anglin allow herself no vacation this year but she has mapped out extra work. On or about July 4, at the Greek Theatre of the University of California at Berkeley, Miss Anglin and a specially selected company of players will present the Edward Hayes Plumptre version of Sophocles' *Antigone* for a single performance. This performance will be given under the auspices of the university itself, and great pains are to be taken to have the mounting and staging archaeologically and otherwise correct. Needless to say, the plan involves hard work on Miss Anglin's part, but she will have the consolation of knowing that the West, at least, regards the forthcoming production as a most noteworthy event.

Gossip of the Town.

Joe Sullivan and Jack L. Newton have closed a very successful season of thirty-five weeks with Henry B. Harris' *Traveling Salesman* company. They have signed with the same firm for the coming season.

Harold Crane and Lionel Walsh, who closed their season with *The Jolly Bachsors* on Saturday, sail Tuesday direct for Rotterdam, where they intend going through Holland and then into Belgium for the Brussels Exposition, before crossing the channel for their homes in England.

Earle Williams, of *The Third Degree*, will sail for Europe June 4. He will visit England, France, Switzerland, Austria, and Italy. He will also see the Passion Play at Oberammergau.

Harry Lambert, business-manager of *Wagenhals* and *Kemper's Paid in Full* company during the past season, has had several offers for next season. Mr. Lambert will doubtless return to that firm, ahead of one of their Seven Days companies.

Manager Clancy, of *Poll's Stock company*, Waterbury, Conn., has engaged Lizzie Goode and Eda Bothmer for his company.

Mary Harrison, who was with Henry Miller's *The Great Divide* company the past season, touring the South and West, has returned to town.

Bert Angeles, having closed with *The Lion and the Mouse*, company A, for the season, is in the stock company at the Hudson Theatre, Union Hill.

The manuscript and portions of the score of Mascagni's new opera, *Ysobel*, in which Liebler and Company are to present *Bonds* Abbott next season, have arrived in this country. The New York managers are arranging a private hearing for some of the vocal gems of the piece.

Edward N. Hoyt recently appeared as Othello, Ingomar, and as Mephisto in *Gretchen*. In Palmyra, N. Y., supported by Fannie Hoyt and a selected company. Mr. Hoyt as Mephisto in *Gretchen* received much favorable comment. He produced this play recently in Newark and Lyons, N. Y. Other dates will be arranged.

The life size painting of Lucille La Verne, by Mrs. Nellie Mathes Horna, which was exhibited at the Actors' Fund Fair, has been hung in the foyer of the Astor Theatre.

Harry Dunkle and Al. Murdoch of the *Nixon*, Pittsburgh, will be at Rock Springs, East Liverpool, Ohio, for the Summer.

George W. Clarke, manager of *Newall Park*, East Liverpool, Ohio, will spend the Summer at Los Angeles, Cal., his old home.

Arthur Mattland, who has played the title-role in the principal *Man of the Hour* company the past season, has signed with David Belasco for the coming year.

Mr. and Mrs. Ned Finley (Madeline Winthrop) have signed for *Wagenhals* and *Kemper's Seven Days* coast company.

The final completion of the all-star cast which is to present Gilbert and Sullivan's comic opera, *The Mikado*, for a limited engagement at the Casino Theatre beginning Monday, May 30, shows the following cast: William Danforth as the Mikado, Andrew Mack as Nanki-Poo, Jefferson De Angelle as Ko-Ko, William Prositte as Posh-Bah, Arthur Cunningham as Pish-Tush, Fritz Scheff as Yum-Yum, Christie MacDonald as Pitti-Sing, Christine Nielsen as Peep-Bo and Josephine Jacoby as Katisha.

John Mason, who is playing in the all-star *Jim the Penman* cast at the Lyric Theatre, is planning to appear next season in a comedy drama for the first time in many seasons. During his seasons with Mrs. Pike and his starring success in *The Witching Hour* and his more recent offerings of this season up to the time of his engagement for *Jim the Penman*, Mr. Mason has devoted himself exclusively to the part.

Alfred L. Dolson has closed his fourth consecutive season as press representative for the firm of Henry B. Harris, and has been re-engaged for next season to do the press work ahead of Rose Stahl in James Forbes' comedy, *The Chorus Lady*. Mr. Dolson has resumed his Summer position as general press representative for Henry J. Pain, making his seventh consecutive year with that firm.

Rose Tiffany has gone to the Summer home of her mother (Annie Ward Tiffany) at Buzzards Bay, Mass. She has been re-engaged for Howard Truendell's sketch, *A Corner in Hair*, opening in August.

J. Hartley Manners and Winchell Smith are writing new plays for early production by Cohan and Harris.

THE THEATRICAL SITUATION

Klaw and Erlanger Forces Form a Five-Million-Dollar Combine to Lease and Build New Houses—Both Sides Active—Brady Invades Richmond—Other Developments.

There is no abatement in the activity of the rival theatrical factions who are contending for advantage in the situation developed by the organization of the National Theatre Owners' Association, with "the open door" for their slogan.

A number of interesting developments are recorded since the last issue of *The Mirror*. One of the most important is the organization in Chicago a few days ago of what is known as the Middle West Theatre Company, with a capital of \$5,000,000, with the object of taking over, building, leasing, and improving theatres in the cities of any importance west of the Alleghenies. The organization was perfected after a conference that began in New York. All the Syndicate heads were represented, and A. L. Erlanger is to be the president, with David Belasco, Charles Frohman, Al. Hayman, Marc Klaw, H. W. Savage, and others, as directors, it is said.

Four similar companies, each capitalised for the same amount, are to be formed to cover the South, Southwest, Northwest, and West. Apparently the object is for the Syndicate to lease or own its own theatres in all strategic points, without being dependent on individual theatre owners or circuit managers. The first contract was made for a new theatre at Davenport, Ia., it is reported, where the revolt had its inception. Local capitalists have also been interested in building playhouses at Seattle, Portland, Spokane, and Tacoma. The *Seattle Times* of recent date says:

Messrs. Klaw and Erlanger have obtained the best location in Seattle and will begin at once the construction of an ideal playhouse which will cost more than \$250,000. Big new theatres will also be constructed at once in Tacoma, Spokane, and Portland. These will be completed and opened this winter with regular Syndicate bookings.

A new Syndicate theatre is on the tapis for Syracuse, aside from the Bastable Theatre, and is to have a seating capacity of 1,800. The lessees will be Charles Frohman, William Harris, Klaw and Erlanger, and M. E. Wolf, the latter being the manager of the Lyceum at Rochester.

Following the lease of a new theatre in Atlanta, the Syndicate forces announce that they have signed a ten years' lease for the Montgomery Theatre in Montgomery, Ala., to be redecorated and opened in the early autumn by Maude Adams.

The Macon, Ga., *Telegraph* of May 15 has this to say:

When the news first came that the De Givewells interests had announced for an open theatre policy the *Telegraph* made the suggestion that it would be well for the new theatre, under consideration by the Chamber of Commerce in connection with that institution's new \$50,000 building, to be leased to them, as they would most assuredly be looking for an opening. That this premise was correct is evidenced by the immediate reply of the big consolidating booking agencies to Secretary Hayman's letter which was an outgrowth of that story.

This practically assures great things for Macon in the theatrical line. The Shuberts will certainly, to create a favorable impression in territory new to them, send South their best productions. The Trust to offset it and retain their patronage will be forced to meet them and even go one better. Anyway, it figures out Macon and other cities stand to win.

A London dispatch to the Boston Sunday Post says that Charles Frohman is taking measures to secure a theatre in Portland.

Said Mr. Frohman: "I want more theatres in America I mean, of course," as we talked over a luncheon table in the Savoy grill room. "I want another theatre in New York, and I am going to have it if I have to build it. Also I want theatres of my own in several smaller American cities. This very morning I arranged with Mr. Klaw to get me theatres in Rochester, Scranton, and Portland, Me.

"You see," he continued, "I have so many plays contracted for next season and twenty-four stars to keep busy that I must have more houses to exploit them in."

Additional plans contemplate the establishment of Syndicate headquarters at St. Louis, from which to direct the fight against the Shubert-Cort combination in the territory composed of Missouri, Kansas, Oklahoma, Arkansas, and Texas, and headquarters are also to be opened at Minneapolis,

according to reports emanating from Syndicate sources.

Activity in Opposition.

Meanwhile the opposition forces are not resting on their oars. Among the developments of the week is the attempt of William A. Brady by a personal visit and conference on the scene to obtain control of the Leath Theatre interests in Richmond, Va., controlling the Academy of Music at that point and the Academy at Norfolk, which have been holding their place in the Klaw and Erlanger line. He went to Richmond, prepared to buy control of the houses from Norrie Leath, with whom he had a personal conference. Mr. Brady was quoted at Richmond as saying:

I have made two propositions to the Academy managers. If neither is accepted, then I am here to fight. I am the head of the National Association of Theatrical Producing Managers of America. I represent all the interests that are standing for the open door.

In other words, the independents intend to build a new theatre in Richmond if they fall in getting control of the Academy.

The independents expect to include in their booking management the Eastern Theatrical Managers' Association, organized at Truro, Nova Scotia, on May 18, which is made up of the managers of the theatres in Woodstock, Fredericton, Campbellton, Chatham, Moncton, Amherst, Springhill, Truro, Halifax, New Glasgow, Sydney, Glace Bay, Sydney Mines and Charlottetown, and St. John's, Nfld. A delegate was appointed to confer with the Shuberts. The complaint of these managers is that they have not been well treated in the quality of their attractions. The theatres are in eastern Canada, in the Maritime Provinces.

The Jacksonville, Fla., *Metropolis* of recent date interviewed James D. Burbridge, a director in the Southeastern Theatrical Managers' Association, after the Atlanta meeting at which the association adopted the open door policy.

"One hundred and twenty-seven theatres in the South," said Mr. Burbridge, "were represented at the meeting and our action means that all managers and companies producing the big shows must be booked through us if they come South."

"I was given the franchise for Jacksonville and it devolves on me to provide a place for the attractions which book with the National Owners' Association and also through our organization, and regarding this matter something of importance may come later."

"The National Theatrical Owners' Association has leased twenty-two offices in New York and have subleased four offices to our association which will have a Southern booking agent in charge."

"We also decided to bring no unclean shows to the South and The Girl from Rector and plays of that kind will be barred. We also agreed to place a ban on cheap old shows which charge advanced prices in the South and which play at popular prices in the North."

Asked if it was possible that some Shubert or other independent attractions would come to the Orpheum, Mr. Burbridge said: "I hardly think so. The present Orpheum players have more than made good and the theatre is doing a splendid business."

It was reported from Burlington, Iowa, on Friday that George W. Lederer, of Chicago, and Harry G. Sommers, of New York, representing the Syndicate, had secured options and several available sites for a new theatre and then continued their scouting tour to Quincy, Ill.

Wagenhals and Kemper, through their representative, George Bowles, denied the rumor of their intention to desert Klaw and Erlanger. "We have long been clients of that firm," declared Mr. Bowles, "and are well satisfied with present conditions."

FUND BENEFIT.

As originally announced, E. H. Sothorn and Julia Marlowe will give a special benefit performance of *The Taming of the Shrew* at the Academy of Music Monday, June 6, for the Actors' Fund. The following evening Corse Payton will open his stock company in East Lynne.

AT THE THEATRES.

No Productions Last Week, Though Two Are Scheduled for This Week.

To be reviewed next week:

THE MIKADO.....Casino
THE SUMMER WIDOWERS.....Broadway

At Other Playhouses.

CASINO.—The Chocolate Soldier closed Saturday night, after its remarkably long and successful season on Broadway. The musical comedy will start on tour next season and make a trip to the Pacific Coast and back. Last night the all-star revival of *The Mikado* opened for four weeks, after which comes the Summer review, Up and Down Broadway, with Eddie Foy and Emma Carus.

BROADWAY.—The Jolly Bachelors closed Saturday night. Nora Bayes, the featured member of the musical comedy, and her husband, Jack Norworth, will go into vaudeville. Lew Fields' Summer review, The Summer Widowers, opens its engagement Thursday night, June 2.

BIJOU.—Cyril Scott in *The Lottery Man* closed Saturday night. The theatre is dark for the Summer.

LYRIC.—The all-star production of Jim the Penman is in its last week. It will close Saturday night. Its notable cast of stars will be held together until they demand their vacation. Several cities will see the production before the disbanding of its cast.

NAZIMOVA.—Alla Nazimova in *Little Eyo* closed Saturday night. Madame Nazimova will reopen her theatre with a new play about Sept. 1.

MAXINE ELLIOTT.—Lulu's Husbands, with Harry Conner and Mabel Barrison, closed at Maxine Elliott's Theatre Friday night and opened at the Grand Opera House, Chicago, Sunday night. Maxine Elliott's Theatre is closed for the Summer.

EMPIRE.—Charles Frohman's revival of *Caste*, with a cast of stellar magnitude, will close Saturday night. The company, with the exception of Elsie Ferguson and Edwin Arden, will then depart for London, where they will appear in the same play at Mr. Frohman's Repertory Theatre.

GLOBE.—Montgomery and Stone in *The Old Town* will close Saturday night, but will reopen in the same play at the same place early in the Fall.

NEW YORK.—The Three Twins, with Clifton Crawford, closed here Saturday night. Last night the house entered the burlesque field for the Summer, its initial attraction being *The Merry Whirl*.

ACADEMY OF MUSIC.—Rose Stahl in her perennially fresh impersonation of Patricia O'Brien, the chorus lady, entered the final week of her engagement last night. Corse Payton will take charge of the house at the close of Miss Stahl's engagement and will install a stock company, including Mrs. Etta Reed Payton and Minna Phillips, at this house. The opening attraction will be *East Lynne*, followed by *Sweet Kitty Belairs*.

GRAND OPERA.—Chauncey Olcott in *Ragged Robin*, which was seen earlier in the season at the Academy of Music, was the attraction here last week and played to big business. This week, David Warfield in *The Music Master*.

WEBER'S.—The Climax, which has enjoyed a huge success in New York, closed its last engagement at this house Saturday night. Leone Watson and Elinor Pinto, both of whom won much popularity when the play was originally produced in New York, were in the cast. For the first time, in spite of the fact that eight companies have toured the country in this play, Boston is to see the production next season. Weber's is dark for the Summer.

LYCEUM.—Charles Cherry's engagement in *The Spitfire* ended at this theatre Saturday night. The theatre is closed for the Summer.

MEETING OF THE ACTORS' FUND.

The twenty-ninth annual meeting of the Actors' Fund was held Tuesday afternoon, May 24, in the Gaiety Theatre. The president, Daniel Frohman, occupied the chair, and most of the members of the Board of Trustees were present.

The business of the meeting was chiefly for the election of members of the board for the coming year. Mr. Frohman was again chosen president; Joseph Grismer and F. F. Mackay, vice-presidents; Henry B. Harris, treasurer, and Frank McKee, secretary. The new members of the board are

H. W. Savage, Charles Dickson, Joseph Hart, Edwin D. Miner, James O'Neill, and William F. Courtleigh. The old members, Al. Hayman and Joseph Brooks, were re-elected.

A statement was made of the financial condition of the Fund which was not encouraging. It showed an overdraft for the past year of more than \$30,000. This, however, will be more than balanced by the late Fair, which will develop a net profit of over \$100,000. Several suggestions were made by various members for an improvement in the membership of the Fund, some of which were practical and some not.

At the Home on Staten Island there are at present thirty-four guests. More than eighty actors in all parts of the country are receiving aid from the Fund.

NEW MUSICAL PRODUCTIONS.

The Witmarks Will Publish The Girl from Childs' and The Sky Pirates.

M. Witmark & Sons have just closed for the exclusive right to publish *The Girl from Childs'* and *The Sky Pirates*. *The Girl from Childs'*, with book and lyrics by Stanley Murphy, and music by Frank Callahan, will receive an early presentation in Chicago. *The Sky Pirates*, with book and lyrics by Stanley Murphy and Ren Shields and music by Frank Callahan, will also be seen soon. Both have been tried out at Corse Payton's Lee Avenue Theatre, Brooklyn, and gave such great promise that the authors busied themselves at once in brightening up the dialogue and lyrics and doing any other work in the line of pruning that may have suggested itself during the trial performances. Meanwhile contracts have been closed with a pair of well-known comedians to star in *The Sky Pirates*. The books of both productions are exceedingly funny and the musical score is delightful as well as original. Both look equally good from a managerial as well as an artistic point of view.

Stanley Murphy, one of the young authors, is a native of Ireland, served as a gunner on the battleship *Oregon* during the Spanish-American War, and saw service at the battle of Santiago. At the close of the war he went on the stage. Subsequently he wrote the lyrics for George Ade's play, *Just Out of College*, for which Mr. Callahan wrote the music and several individual numbers, including the lyric of "Put On Your Old Grey Bonnet." Mr. Murphy first collaborated with Mr. Callahan in a song called "New York Town for Mine." Mr. Callahan is now musical director of Payton's Lee Avenue Theatre, Brooklyn. He was formerly musical director of the New York Marine Band. Ren Shields has been before the theatrical public for a number of years as dramatist and lyricist.

CURRENT AMUSEMENTS.

Week ending June 4.
ACADEMY OF MUSIC—Rose Stahl in *The Chorus Lady*—365 times, plus 17 to 25 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
AMERICAN BOOY—Vaudeville.
ASTOR—Seven Days—30th week—232 to 240 times.
BIJOU—Closed May 28.
BROADWAY—Commencing June 2—The Summer Widowers—1st week—1 to 4 times.
BRONX—Vaudeville.
CASINO—The Mikado—1st week—1 to 7 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—Beverly Burlesquers.
CRITERION—Francis Wilson in *The Bachelor's Baby*—23d week—161 to 165 times.
DALY'S—De Wolf Hopper in *A Matinee Idol*—6th week—37 to 45 times.
EMPIRE—Caste—5th week—41 to 45 times.
FOURTEENTH ST.—Vaudeville and Pictures.
GAIETY—The Fortune Hunter—35th week—310 to 315 times.
GARRICK—Henry Miller in *Her Husband's Wife*—4th week—25 to 32 times.
GLOBE—Montgomery and Stone in *The Old Town*—21st week—155 to 166 times.
GRAND OPERA HOUSE—David Warfield in *The Music Master*—7th times, plus 8 times.
HACKETT—The City—161 times, plus 4th week—35 to 35 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Marie Dressler in *Timmy's Nightmare*—3th week—29 to 37 times.
HUDSON—The Spendthrift—3th week—25 to 26 times.
HURD AND SEAMON'S—Vaudeville and Pictures.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Arcadians—137 times, plus 3d week—17 to 34 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—Closed May 28.
LYRIC—Jim the Penman—4th week—24 to 32 times.
MAJESTIC—Vaudeville and Moving Pictures.
METROPOLIS—Vaudeville and Moving Pictures.
MINER'S BOWERY—Merry Burlesquers.
MURRAY HILL—Vaudeville and Pictures.
NAZIMOVA—Closed May 28.
NEW YORK—Merry Whirl Burlesquers—1st week.
OLYMPIC—Closed May 28.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinee.
WALLACK'S—H. E. Warner in *Alias Jimmy Valentine*—30th week—149 to 157 times.
WEBER'S—Closed May 28.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

MOURNING IN LONDON

The King's Death a Great Blow to the Theatres, Despite the New Monarch's Abridgment of the Period of Closure—Gawain Tells of New Plays.

(Special Correspondence of The Mirror.)

LONDON, May 21.—For the second time during the long period that I have had the honor of being associated with *The Mirror*, I write my theatrical letter thereto amidst widespread grief and gloom. The first time was, of course, the occasion of the death of Queen Victoria nearly ten years ago. Now, of course, the sad surroundings and the terribly depressing environment are due to the passing of King Edward, the greatest and most glorious of whose many imposing titles was that of the Peacemaker.

So many pages and pages have been written in your nation as well as ours concerning this "royal demise" (as most of the reporters will call it), that nothing need be written by me for the perusal of my good friends of *THE MIRROR*, except some account of the effect of the death of Edward the seventh upon the theatres and other places of entertainment.

To put it briefly, the effect was as disastrous as it was widespread.

The theatres and halls are, of course, always the first to feel the awful effects of such an event. This time, more than on any similar occasion that I remember from the death of the Prince Consort downward, the effect has been simply appalling. Apart from those in or near court circles—people who must as it were conform to the order as to the royal mourning, there are thousands, yes hundreds of thousands, of well-to-do folk who, aping the manners and customs of our Upper Ten Thousand (as they are called), will resolutely stay away ever so long from theatres and the like, in order to be thought quite the *Crème de la Crème*—with two capital C's.

Others there are whose playgoing and hall-haunting become woefully marred by reason of the general bad business which such an event entails upon many kinds of business firms and tradesfolk. And so every way the poor playhouses must perforce suffer lamentably.

As for the poor players, I refer more especially to those of the minimum wage class, they looked like having to stand idle and salaryless for a solid fortnight.

The morning after King Edward's death our King George's new Lord Chamberlain intimated—implied rather than expressed—that it was expected by the court that all the theatres, especially in London, would close until after the funeral.

The West End managers met in hurried conclave and at once passed a resolution to close all their theatres until the funeral was over. At this meeting I found but one dissentient—namely, Herbert Trench, who has been running that famous old house, the Haymarket, so successfully. He protested on the very proper ground of the loss it meant to so many poor players and staff folk, his own theatre having some two hundred and fifty of these minor money earners. Trench was overruled, however, and all concerned prepared for closure till after the royal obsequies, concerning which far too many of our island natives have shown themselves needlessly and ridiculously obsequious, if you ask me.

As a British-born subject I yield to no man breathing in my loyalty and devotion to our reigning family. I do say, however, that to affect an undue amount or duration of public mourning, even in the case of so exalted and deservedly revered a personage as our late beloved King, bears out Shakespeare's dictum that "perseverance in obdurate condolence is unmanly grief, and shows a will most incorrect to heaven." And what is more, in such a case as this it tends to deprive the living of their livelihood.

The next day after that managers' meeting—Sunday, to wit—the London *Referee*, alone among the entire press, protested, in a respectful and reverent spirit, against the closing of the theatres for what seemed likely to be, as it was, a full fortnight. That journal emphasized the fact of the loss and hardship which would thus be inflicted upon the smaller salaried players, stage men, auditorium attendants and so forth. The *Referee* added that the just dead King Edward was too true and too consistent a friend and patron of the players to wish for any over-rigid observance of his death, an observance fraught with such widespread ill effects upon the members of a profession which he loved.

Now, whether the *Referee's* gentle but much needed protest—(N. B., Your humble servant to command was not altogether concerned in the promotion and penning of that sole protest)—whether, I say, it was the cause of a change or not, it so fell out that the next day our new King (long may he reign!) issued an order for the theatres to reopen and to close only on the day of King Edward's funeral, as they had done, of course, on the day of his death.

And now—as that funeral took place yesterday, when every place of business except the taverns and some tea-rooms, was closed, we are all hoping that, while we shall never cease to mourn the loss of our great peace-making monarch, we shall now throw aside something of our customary suits of solemn black and trappings and suits of woe—as Hamlet hath it.

It cannot be but that the season which started so full of promise will be much marred by the passing of the King. Still, let us hope that nevertheless business will yet be brisk at all our shows, from the just

opened wondrous Anglo-Japanese Exhibition at Shepherd's Bush down to the humblest of motion picture shows, as you call them in America.

And now for some little account of what few play productions have been able to be given out of all the many that were promised before King Edward's death compelled, for many reasons, either postponement or indeed total abandonment, as, alas! in the case of the grand and gorgeous festival of empire. This after many months' preparation and rehearsal was on the eve of production at the Crystal Palace, has been abandoned until next year. Some of us have been asking why the new King allowed this abandonment to take place. Speaking for myself, like Brutus in the play, "I pause for a reply."

Of the few new plays then—two were given by Manager Charles Frohman in connection with his interesting Repertory Theatre scheme at the Duke of York's. The first of these plays, *Helena's Path*, to wit, although written by two men, and good men, too—namely, Anthony Hope and Cosmo Gordon Lennox—proved but an attenuated thing. It was very pretty, very dainty and all that, but it was more of a three act, or three part, charade than a play. Its little story dealt of a squabble concerning a right of way—the young English widow of an old Italian prince and a noble young lord who had just become the princess' next door neighbor. Of course it all came right in the end, and the princess and his lordship booked a date for immediate matrimony.

Helena's Path was admirably acted, especially by Irene Vanbrugh as the princess and Charles Bryant as the eccentric but strong-willed young aristocrat. The other players had little chance of scoring. Anthony Hope, who is, of course, one of our most successful romance writers, has done far better dramatic work than *Helena's Path*. So has Lennox, who, you may remember, has for his full names Charles Edward Stuart Cosmo Gordon Lennox, is descended from one of Charles the Second's ladies—namely, Louise de Querouaille—is also nephew of the Duke of Richmond and husband of Marie Tempest.

The other Frohman production, or "presentation," was that of *Chains*. This is a drama written by Elizabeth Baker, a young typewriting clerk engaged in the office of that fine old sixpenny journal, the *Spectator*.

Chains is the story of a poor city clerk and his wife, and a very drab and sordid story it is. It shows mainly how the drudgery and disappointments of such a life form fetters, as it were, and prevent the betterment of the circumstances of such drudges concerned. These chains in this special case prevent a young clerk from emigrating as he fain would, and so at the end we find him and his struggling young wife pegged down to their old, hard and gray life, with apparently no hope.

Chains, although a depressing drama, is artistically written and gives promise of even better plays to come from the young typist playwright. But I do hope she will show a more optimistic spirit next time. We have had far too much pessimism of late. Miss Baker's play was finely acted, particularly by Dennis Badie as the chained drudge clerk, and Hilda Trevelyan as the drudge wife. Excellent work was also put in by Edmund Gwenn, Arthur Whitty, Dorothy Minto, Lewis Casson, and Florence Hayden.

Your Mr. Paul Potter's adaptation of *La Rabouilleuse*—called on your side *The Honor of the Family*, but now renamed *Parasites*—is going very well at the Globe with Arthur Bourchier in the principal part. The Dawn of a To-morrow has just been produced at the Garrick with Gertrude Elliott as Glad.

As this play was produced on the very worst night of the recent mournful period and was deprived of the proper first-night atmosphere, I will review it next week after revisiting the glimpses of the Garrick.

GAWAIN.

A BLOW TO INDECENCY.

International Poster-Printers Decide to Boycott Improper Performances.

The International Poster-Printers' Association, in convention last week, adopted resolutions against printing any more posters for managers who are conducting indecent performances.

The convention met in Cincinnati, with representatives from all cities of the United States, Canada, England and other countries present. The great show printing concerns not only recognized the growing feeling among the public against the indecencies of the stage by adopting resolutions setting their face against managers responsible for lewd exhibitions, but proceeded to give effect to their action by establishing a bureau in Cincinnati which shall exercise the function of censorship and constitute a bureau of information regarding the moral standing of all attractions requiring poster printing.

Numerous indecent exhibitions have been able to exist solely through the lewd character of their posters. With the printers combined against supplying them with such posters, they are unable to exist. The position taken by the printers necessarily imposes a corresponding attitude upon the bill posters, and the latter apparently are heartily co-operating in the movement to suppress indecent exhibitions.

Clarence E. Runey, of Cincinnati, secretary of the association, was put in charge of the bureau and \$3,000 were given to him to start it. It will be located at 216-20 West Liberty Street, Cincinnati.

"The public should be given a square deal for its money," said Mr. Runey to a Cincinnati *Neces-Fribuse* reporter, speaking of the establishment of the bureau. "Not only will we refuse to print licentious posters for clean shows, but we will refuse to print clean posters for objectionable shows. We have the ratings of every traveling show in the United States and the co-operation of the Bill Posters' Association and the theatrical managers, so we've got the bad elements just where we want them."

"The 'by-nights,' where half a dozen hoboes and a few girls pick up and expect to make good on their advertising, have hurt the theatrical business beyond measure. They will have to go. The theatrical managers can telegraph us about any attraction and get its standing from us in less than half an hour. We will be the Bradstreet of the theatrical business, and will clean things up, not only in America, but all over the globe, because our association represents over ninety per cent. of the printing firms in the world."

Mr. Runey will be the censor of all productions. From his decisions there will be one appeal—to the council composed of committees from the Poster-Printers' Association, the Billposters' Association, and the organization of theatrical managers. The members of the printers' committee appointed are E. H. Macoy and Charles W. Jordan, of Chicago, and Mr. Runey, George Chennell, president of the Billposters' Association; Charles W. Kindt, of Davenport, Ia., owner and proprietor of ninety houses and booking agent of 150 traveling companies, and H. C. Campbell, of London, England, compose the billposter's committee, and the committee of the theatrical managers consists of James Fennemay, of Cincinnati, of the Empire Burlesque circuit; Colonel John Whallen, of Louisville, Ky., and George Rife, of Baltimore. From their decision on objectionable attractions there is no appeal.

YIDDISH ACTOR ILL.

Sigmund Morguleako, the Yiddish comedian, is ill in a private hospital on Madison Avenue. He is suffering from a spinal affliction. He has played in several American cities and was a particular favorite of the East Side, where he played in the Thalia Theatre. Last reports from the hospital indicate that Mr. Morguleako is doing nicely.

JANET BEECHER WITH BELASCO.

David Belasco has announced the engagement of Janet Beecher for the leading female role in *The Concert*, which opens at The Belasco Theatre, formerly the Belasco-Stuyvesant, next October. Miss Beecher was one of the surprises of the season in *The Intruder* and *The Lottery Man*. She is a sister of Olive Wyndham of the New Theatre.

CHARLES FROHMAN'S PLANS.

Polly Chase in Our Miss Gibbs and Marie Tempest's Next Season's Play.

In a recent interview between a representative of the London *Referee* and Charles Frohman, the latter discussed his Repertory Theatre in the British capital.

"Am I satisfied with the public reception of my Repertory Theatre scheme?" he echoed. "I am more than satisfied at the reception thereof, both by public and press. Here is a proof of my satisfaction. I am now working on a plan for a future repertory season at this theatre."

The Duke of York's, however, will have to be closed during the summer, as I am going to make extensive alterations in the house. When it reopens this beautiful theatre will be more beautiful than ever.

"In addition to my plans for the Duke of York's regular, as well as its repertory, season, I am now making arrangements for presenting new plays at the Globe Theatre and at the Comedy Theatre in association with Mr. Chudleigh."

"Marie Tempest, who is now playing in *Caste* at my Empire Theatre, New York, comes to England only for the summer. In the fall she will return to America to play in a new piece. She will play in London the following year."

"My first big production in New York next season will be *Our Miss Gibbs*. The cast will include English and American favorites. Presently I shall give you the names of these artists."

"It has been announced, I see, that Pauline Chase is going to America to play in *Our Miss Gibbs*. These announcements are premature, for I have not settled the matter. Miss Chase, who is now on the ocean after capturing \$1,000 for the Actors' Fund, after fourteen hours' stay in New York, will fly back to London after her *Miss Gibbs* American engagement, in time to play Peter Pan again at the Duke of York's at Christmas-time."

ARTHUR C. ALSTON RETURNS.

Arthur C. Alston, who left New York early in February to join his *As the Sun Went Down* company in Seattle for the Pacific Coast trip, returned last week, his company having closed the season on May 14 with a successful week at the Taber Grand Opera House, Denver, Colo.

The tour, which opened late in August in the East, lasted for thirty-three weeks and included all of the principal cities of the central country and a coast tour which took in Kansas City, Omaha, Spokane, Seattle, Tacoma, Portland, San Francisco, Los Angeles, Salt Lake City, Denver and the larger one-night stands in that territory. The company was headed by Esther Williams, and her support included Edwin Walter, W. A. Whitecar, Arthur Chatterdon, Victory Bateman and other well-known players.

Manager Alston, whose trip this year was his fifteenth to the Pacific Coast, expressed himself as pleased with the result of the first tour of *As the Sun Went Down*.

Next season the play will go out in even better shape than it was this season and the tour will extend as far West as Kansas City, opening in August. Manager Alston will also send out *At the Old Cross Roads* again, it having rested now for a season, and local managers are asking for it, as it was always a popular play. In addition to *As the Sun Went Down* and *At the Old Cross Roads*, Manager Alston will send out a comedy which he has great faith in, and he may also take an interest in one or two other ventures.

On his Western trip he signed up upward of forty contracts for his plays to be presented by the stock companies. Pretty Peggy, in which Grace George starred and later Jane Corcoran, was placed by Manager Alston for production in St. Paul, Spokane, Seattle, Portland, Los Angeles, San Jose, Salt Lake City, Omaha and Lincoln, and he was also successful in contracting for Tennessee's Partner, *Shadow on the Hearth*, and *At the Old Cross Roads* in certain cities which next year's tour will not cover.

CUES.

The title of William Gillette's new comedy, in which Marie Doro is to appear next season, is *Miss L'eclecticity*.

Madge Lessing, formerly of the Casino, is now firmly established in Berlin, and is under a three years' contract at the highest salary ever paid an American player.

Jack L. Newton, who has just closed with *The Traveling Salesman* (company C), will go to his home at Portsmouth, N. H., for his summer rest, returning to continue with the same attraction.

Harry Dornon, for the past two seasons with *The Servant in the House*, sailed on the *Germania*, May 28, and will visit his home in London and take in a short tour of the Continent. He will return Aug. 8.

Laura Bert won the Percy Harwell watch at the Actors' Fund Fair. She had the highest number of votes for the most popular woman at the Fair.

Owing to the illness of J. H. Hewitt, who has been under the direction of William A. Brady, his trip abroad with Mrs. Hewitt will be postponed.

De Wolf Hopper and Louise Dresser in *A Matinee Idol* will move from Daly's to the Lyric Theatre June 6.

Clifton Crawford will be starred next season by Joseph M. Galtus. Mr. Crawford will continue in *Three Twins* till after the holidays. He sailed June 4 for Scotland for the summer.

A Comparative Table

Showing the number of plays seen in New York for five seasons; the number of new plays, with the number going beyond 50, 100 and 200 performances each year

	1905-06	1906-07	1907-08	1908-09	1909-10
Number of plays seen during the year	347	476	460	329	288
Number of new plays	216	228	225	163	152
Number of plays having more than 50 performances	44	38	41	27	46
Number of plays having more than 100 performances	18	22	18	21	20
Number of plays having more than 200 performances	3	5	4	5	7

AMERICAN ARTISTS ABROAD

SIXTH LETTER FROM "THE GREAT RAY."
MOND." ON HIS TOUR AROUND
THE WORLD.

San Fernando, Trinidad—Some of the Company Descent—Visit to "Robinson Crusoe's Isle"—Kingstown, the Capital of St. Vincent—Georgetown and Other Points.

BAHIA BLANCA, ARGENTINA REPUBLIC.
The theatre in San Fernando, Trinidad, is a very primitive affair, seating 400, and rents, with license, for 2 pounds 10 shillings per night. High prices, however, made up somewhat for the small size of the hall.

The "mud volcanoes" near here are a most interesting sight. The sugar factory, "Udine," is the largest in the West Indies. It is the most perfectly equipped sugar plantation I have seen. It is one of the many "tourist points" of the island.

When we left Port of Spain seven of my vaudeville artists repudiated their contracts and formed a company of their own. Their heads turned with the business I was doing and the immense profits of the few months previous. The newly organized company "angels" and "managed" by the performers themselves. I am informed, after the weeks. After their failure they called me for transportation to return, but "once bitten twice shy." No matter how clever an artist may be, if he lacks business integrity, he is a double-edged tool in the hands of any manager.

Unfortunately while in Trinidad my business manager, Harry Clark, was taken ill with a touch of fever, and sailed for New York to try and shake it out.

After a trip up the Orinoco to Bolivar, the ancient capital of Venezuela, where we played for four nights of good business, we returned to Port of Spain (a two days' sail) for a return date, meeting with the same success, two new productions taking the place of the vaudeville acts.

Curious to see Tobago, the famous island where Robinson Crusoe met with his many adventures, we secured passage on a two-masted schooner, and had a delightful seventy-mile sail in a ripping breeze. We spent two days at Scarborough, said to be the site of Robinson Crusoe's last home, a prosperous little village of 5,000, and enjoy the distinction of being the only professional theatrical company that has ever exhibited here. Continuing our journey by tramp steamer north to Barbados, where we played for two nights, and two conjurers, Dr. Cook and Professor Van Dyke. The latter also gave demonstrations in hypnotism. He seems to have succeeded fairly well in the latter, as he borrowed money from every respectable source and left, forgetting to take his bills. A Portuguese magician, Ricardo Gomez, and a "dog show" were called to follow.

The theatre here rents for \$120 gold per week; lights \$8 per show, and the manager of the theatre takes 5 per cent. of the gross for selling tickets and looking after the business. As Harry Harkins will agree with me, it's the biggest 5 per cent. worth any manager ever got anywhere! Our "Thought Reading" scenes and "Sommersby" proved the biggest kind of drawing card, and S. G. was the sign for almost consecutive nights.

An accident occurred here that nearly resulted seriously. Miss Frettle, who was appearing in the "Goddess of Fire," a dramatic illusion, in a scene of a short flight of steps leading from the dressing room to the stage, brushed against a newly painted crate, and sadly dismounted, and having caught "prop" for benzine to remove the stains. The ever obliging "Micky" produced gasoline and washed off the paint, and her skirt saturated with recently applied benzine. Miss Frettle mounted the altar, the torch was applied and, as the flames shot up around her, we heard her agonized scream. The curtain was lowered and I hastily wrapped her in a rug, smothering the flames. She was badly blistered and her eyebrows and hair caught a little. In five days, however, she was able to appear again, still swathed in bandages, but lively as ever.

The bustling little city of Bridgetown is a very important seaport, with a station for supplies for all the ocean liners and numerous trading craft. The nearby waters are filled with anchored vessels from all parts of the world. It is a great tourist resort and curious stories abound.

One of the sights of Barbados is the crowd of expert negro swimmers that paddle out in their queer little home-made canoes to meet the incoming passenger boats. For a stipend to them they will dive under the vessel and back again, remaining so long under the water you are sure to imagine they gobbled up by some of the sharks which abound in all tropical waters. Some of these divers are so expert they can dive and catch five or six coins tossed in the water simultaneously.

The busy docks of Barbados, with thousands of cases of sugar and molasses being hustled about by muscular black giants, barefooted and naked to the waist, shouting, laughing, singing their queer "folk songs," reminds one of the Mississippi docks in New Orleans about 100 years ago. The negroes here are exceedingly superstitious and would run along beside my carriage for blocks, begging me to dispel "curses," "lift 'em out," or give them a "good luck word."

The negro policeman and soldiers in Barbados and Trinidad are a revelation. They are intelligent and trustworthy, they are bound to increase the spectators' respect for the black race. Both Trinidad and Barbados have excellent bands composed entirely of negroes; the darby's ear for music is here very evident.

With pleasant pungent smells of fresh sugar and molasses lingering in our nostrils we set sail for Georgetown, Demerara, British Guiana, via the interesting little island of St. Vincent. Here we visited the negro college and botanical gardens, where such successful experiments are made with fruits and cotton plants that one is reminded of our own California horticultural wizard, Luther Burbank.

We took a trip to the smoldering volcano of Soufriere, which caused such loss of life in 1902, devastating nearly half the island.

At the village of Kingstown, the capital of St. Vincent, we saw a whale cut up and the meat sold to the native negroes for food. How they eat such stuff is a problem. The stomach

chased us to the other end of the beach. We braved the stretch long enough to look at it, and I am sending the result. After a plunge in the surf and a swim, keeping a wary eye for sharks (as the Kingston, Jamaica, adventure was still fresh in our memories), we rowed back to the S. S. "Eden," which was just leaving anchor, and headed for British Guiana. We arrived in Georgetown, Demerara, two days later, where for ten of twelve performances we had the "Guianese" sign for S. H. O. No more chairs! Display over the looking glass window long before time to "ring in."

Much of British Guiana is wild, only the coast being inhabited by civilized people, fully one-third of whom are "Hindoo coolies," imported to work the sugar cane and rice fields. Much sugar, rum, molasses, balata, rare woods and some gold and diamonds are exported to European ports. Gold hunters and adventurers in search of diamonds bring many startling stories of cannibal tribes in the interior, which is as yet practically unexplored.

To an American who considers orchids worth their weight in gold, Georgetown is a startling revelation. Here orchids abound, orchids of every conceivable shape, color and size, and great masses of trees that border the long drives and the rows of pepper trees that flank the roads are covered with them. Orchids are so common that the native value them less than we do field daisies in Alabama. The sluggish waters of the Essequibo drains and cascade running through Georgetown are filled with huge "lily pads" (leaves of the water lily plant), many single leaves measuring 12 or 14 feet in circumference. The trenches are bordered and spotted with great clumps of Victoria Regia lilies of varied colors. The fences separating the residential properties are in many instances solid banks of roses, even larger and thicker than the famous rose banks of the old "Presidio" in Frisco.

The Assembly Rooms, where we played, over the Georgetown Club, are large and well equipped for theatrical purposes, cool and airy, with a capacity of 1,000. The stage is large enough for the average "repertoire" production, and the dressing rooms and the theatre are exceptionally clean. A fine bathroom and shower add to the pleasure of working here. The audiences are very "clamsy" and very "wise," as a large proportion of Georgetown theatregoers are Londoners, or persons who visit Paris and London every year.

We arranged with the Sproston Line, who operate coast and river packets, to take us up the Berbice River to Berbice. Leaving Georgetown, with its great, wide, clean streets and pretty wooden cottages, so different from the Spanish settlements, we embarked on the trim little ship "Feronia" (sounds like something bad to take, but it wasn't). Clean as a new pin, with comfortable, well ventilated state-rooms and good English fare, it left nothing to be desired and our one night's trip seemed all too short.

New Amsterdam (Berbice) claimed us for nine days, while the "Feronia" made hurricane, Dutch Guiana and back. Here is situated the largest insane asylum in all the West Indies, the Berbice Detention Hospital, where we saw a collection of valuable native jaguar and anteater skins, which now grace the office of my American representative, W. W. Saunders. (Note: I have met other "skins" in South America gracing (?) the offices of "local managers.")

Dr. Frisken knew an old animal catcher, who made his living in the rather perilous occupation of "corralling" serpents, alligators and jaguars for shipment to Crosse and Hagenbeck. As we concluded our engagement in New Amsterdam, Sunday, and were booked to sail Tuesday, I gladly accepted the doctor's invitation to spend two days hunting in the "bush."

MAURICE F. RAYMOND.

THE SEAGUERS.

Otto Well, business representative of the Metropolitan Opera House, sailed May 24 on the *Kronprinzessin Cecilie*. He will confer with the general manager, Gatti-Casazza, in Paris, in regard to next season's plans.

Dorothy Donnelly, of Madame X, sailed May 25 on the *Majestic*. She will make a motor tour through France, Switzerland and Italy, visiting Paris, London, Munich, and the Passion Play.

William Faversham with his wife, Julie Opp, and their two children sailed May 18 on the *Oceanic*. They will spend the summer at their country home in Surrey, England. They will return in September.

On the *Celtic*, which sailed May 21, were Douglas Fairbanks and wife, Mr. and Mrs. W. H. Crane, and Frank Worthing. Mr. Fairbanks will return in September to take the leading role in *The Naked Truth*, which W. A. Brady will produce at the Comedy Theatre. Mr. Crane will confer with Charles Frohman in London in regard to a new play for next season. He will open his season with a preliminary five weeks of *Father and the Boys*. Mr. Worthing is in ill health.

Mr. and Mrs. Daniel Arthur (Marie Cahill), Jules Louis, and Samuel Hurlitz, and Jane Grey departed on the *Prinz Friedrich Wilhelm* May 26.

Valeska Suratt departed for Europe May 26.

Marguerite Anier will be a passenger on the *President Lincoln* June 1. Miss Anier has been re-engaged by William Faversham for second parts in his productions.

Charles Cherry will sail to-morrow.

WINS SONG PRIZE.

Edward Clark is the winner of the \$500 prize offered by Daniel V. Arthur for the best song submitted for the use of Louise Dresser in *A Matinee Idol*. Mr. Clark's song, "Just Look at Me Now," was the winner out of 1,010 that were submitted. Silvio Hein set it to music.

NOEY BILL DEFEATED.

The Noey bill, to amend the Greater New York charter in relation to regulating the sale in public streets of the City of New York of tickets of admission to places of amusement, was defeated in the Senate May 27.

CENTURY THEATRE CLUB.

Its Last Meeting of the Season an Interesting Event—New Officers Elected.

The last meeting of the season of the Century Theatre Club was held at the Hotel Astor Friday afternoon, May 27. The president, Mrs. Henry Hart, presided. The newly elected officers were installed. Each officer responded to her introduction by a little speech or by a letter if not present. The office of corresponding secretary having been left vacant, the president appointed Mrs. Francis Aymar to the office, which she accepted. The officers for the coming year are: President, Mrs. Beatrice H. Hart; First Vice-President, Mrs. Otto Bartel; Second Vice-President, Mrs. Henry H. Asserson; Recording Secretary, Mrs. James Clifton Howard; Treasurer, Mrs. Benjamin Drake French; Executive Council: Mrs. C. Edward Lichtenheim, Mrs. William Wilson Lightship, Mrs. Everett Grifth; Study, Mrs. Grace Gayler Clark; Criticism, Mrs. James N. Ballantine; Music, Dr. J. Christopher Marks; Reception, Mrs. Sadie Behn; Press and Printing, Mrs. Ina Brevoort Roberts. Chairman of Days: October, Promise of the Year, Charlotte Sleeth; November, Farce, Mrs. Charles Millbank; December, Grand Opera, Henry W. Hart; January, Comic Opera, Mrs. Charles S. Davis; February, Comedy, William J. Clark; March, Tragedy, Jessie Watson; April, Drama, Elizabeth Hall; May, Summary of the Year, Vivien Holt.

Mrs. Frank Crowell, chairman of the day, gave a very thoughtful and comprehensive résumé of the plays presented in New York during the past year. Among the plays considered were *Sham*, *The Melting Pot*, *The Passing of the Third Floor Back*, *A Man's World*, *The Mollusk*, *The Awakening*, *Helena Richie*, *The City*, *The Winter's Tale* and *Sister Beatrice*.

Continuing, Mrs. Crowell touched on the idea of a National Theatre as fostered by Charles Frohman, where the masses of the public can see good plays at a nominal charge. Such a theatre, said Mrs. Crowell, would cost about \$500,000.

The value of curtain raisers as a medium for displaying an actor's versatility was recognized to some extent this past season, said Mrs. Crowell.

A comparison of American with European playwrights seemed to favor the latter, according to Mrs. Crowell.

Mrs. Frances Carter led an impromptu discussion of the psychological plays of the season. Mrs. Carter believes that the modern playwrights are gradually realizing and treating the psychological laws which were so well treated by the old dramatists, such as the influence of one soul on another of congenial nature, the fact that the mind of a listener gets out of a play what he puts into it and the insertion in a play of minor characters to suggest to the listener the attitude of mind of the principals—as the witches in *Macbeth* represent *Macbeth's* horrors of thought. The attitude of the modern playwright to woman, says Mrs. Carter, is to show woman's weakness rather than her strength, and to make the sex question over-conspicuous to the exclusion of the wonderful increase of power and development of women of the present day.

Mrs. Grace Gayler Clark spoke of the past season as fruitful of plays of deep thought. Mentioning *The Lily*, Mrs. Clark spoke of the wonderful exposition of duty in this play, the duty of parents and the duty of children. The greatness of a play lies in the central thought, the climactic arrangement of the situations. Our playwrights, according to Mrs. Clark, are developing steadily along psychological lines and are reaching out, but have not yet found themselves. The audiences must do much to help them advance their standards. Unless the public supports and encourages the elevation of the drama the producers can do little.

The chairman of the committee which arranged the work of the club at the Fund Fair made a brief report of the club's work. Eight hundred dollars was obtained for the Fund through the sale of books at the Century Theatre Club booth. The mascot doll of the booth, named Grace Gayler, after the chairman, Mrs. Grace Gayler Clark, was drawn by Mrs. Pangborn.

Edwin Shedd and Mrs. Jesse Stover contributed very enjoyable vocal solos to the meeting.

HARRY A. MARCH'S OPINION.

"I wish every stock company manager could realize the benefit a card in *The Mimos* does a manager," writes Manager Harry A. March, of the Popular Amusement Company, presenting Nancy Boyer. "It puts us in touch with the very best local managers and circuits in the country, saving many times its cost in improved routing and superior time. It also enables us to secure the best stock people in the country, who come to realize that a company advertising in *The Mimos* is all right or it could not afford to so advertise. I feel that *The Mimos* card has been one of the most influential factors in the advancement of Nancy Boyer, always realizing that she must make good emphatically when given the opportunity. By this I mean that her winsomeness and daintiness have scored strongly when given the opportunity. *The Mimos* helped decidedly in getting the opportunity. The time is at hand when there will be but two kinds of attractions playing the mid-size cities of the country—the one with a metropolitan reputation and a \$1.50 and a \$2 price, and the superior stock company. The latter is the only profitable and continuous opposition to moving pictures and continuous vaudeville, and when it comes to the survival of the fittest, popular priced stock well done, with the plays of heart appeal, will be there or thereabouts."

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Aires del Moncayo; zarzuela de costumbres baturras en un acto y cuatro cuadros, de T. Amar y J. J. Lorente, musica del maestro Luis Amar y J. J. Lorente, Sociedad de autores españoles, 1909.

Alegria Del Batallon, La; cuento militar compuesto para representarse en un acto, dividido en cuatro cuadros, en prosa, de C. Archanes y F. Quintana, musica del maestro Jose Serrano, Madrid, Sociedad de autores españoles, 1909.

Almost a Hero; comedy playlet. By O. J. Hartley, Brazil, Ind.

Among the Breakers; drama in five acts. By Clarence Black, Alexander Myers, Chicago, Ill. *Angelic Devil*, The; drama in four acts. By E. E. Gibson, Brooklyn, N. Y.

Aquí Haas, Faria un Hombre; sainte lirico en un acto y en prosa, de Jorge y Jose de la Cueva, musica del maestro Chapi. Madrid, Sociedad de autores españoles, 1909.

Arluquin, El; juguete conico-lirico en un acto y tres cuadros, en verso, de M. Soriano y L. Falcato, musica de los maestros Teodoro Ortolan y Luis Barta. Madrid, Sociedad de autores españoles, 1909.

Atoneant, The. By A. Fawcett, New York.

Avatars, The; spectacle drama in four acts. By W. G. Kenyon, Chicago, Ill.

Avengers, The; play in four acts. By Clarence Black, James Edwards, Chicago, Ill.

Awakening of Minerva, The; or, A Modern Miracle. By C. Gillingwater and Edward Preberger, Glendale Gillingwater, New York.

Bachiller Medina, El; zarzuela en un acto dividido en tres cuadros en verso y prosa, de J. Huete y Ordonez y E. Carreras, musica del maestro Mario Breton. Madrid, Sociedad de autores españoles, 1909.

Beccer de Oro, El; vaudeville en un acto, dividido en tres cuadros, libro de J. Capella, musica del maestro Alvaro del Castillo. Madrid, Sociedad de autores españoles, 1909.

Behind the Scenes; one-act play. By J. Goldberg, New York.

Bella Charito, La; juguete conico-lirico en un acto y en prosa de L. Carrillo y A. B. Ferrandiz, musica de los maestros M. Ribas y L. B. Arriaga. Madrid, Sociedad de autores españoles, 1909.

Belle of Japan, The; four-act comedy drama. By H. Gratton Donnelly and G. H. Eldon. G. Harris Eldon, Alexandria, Ind.

Betty's Triumph; comedy; play in four acts. By Sidney S. Tozer, Darcy and Wolford, Inc., New York.

Beso del Amor, El; comedia en un acto, de J. Garcia del Bosque y B. Olgueras. Madrid, Sociedad de autores españoles, 1909.

Betty's Triumph; comedy; play in one act. By Harry S. Sheldon. Mrs. Ben. S. Meers, Chicago, Ill.

Beyond the Law; society play of Washington life in four acts. By Clarence Black, Alexander Myers, Chicago, Ill.

Black Sheep, The; play in three acts. By F. Jackson, New York.

Bodas Celestes; apunte de comedia en un acto y en prosa, de V. A. Menget. Madrid, Sociedad de autores españoles, 1909.

Bolsho, La; guide to opera. By Puccini, including biography of the composer and history of works by W. Hart, Brooklyn, N. Y.

Bondad en el Suroeste, La; comedia en un acto y en prosa, de J. Frances. Madrid, Sociedad de autores españoles, 1909.

Bonnet Conspirators, The; romantic comedy in four acts. By V. A. Simpson, London, England.

Boris Godunov; opera o 4 delirious a prologem, of M. Musorgsky, text del Puschkin, A. K. K. sinia, a rusticy preloisl Radolf Samara. Petrobrad, Moscow, W. Bessel a spol (1909).

Brigand of Hellamar, The; musical frolic in two acts. Book and lyrics by F. George; music by Lloyd A. Grigby, Frederic George, Syracuse, N. Y.

Burglar's Wife, The; play in four acts. By J. B. Milliken.

C. Q. D.; or, The Blooming Balkans; comic opera in three acts. By F. J. Kovach, Cambridge, Mass.

Carino Serrano; zarzuela dramatica en un acto y tres cuadros, en prosa y verso. De F. Gil Asensio y F. Ferrer-Aguirre, musica del maestro Anglada. Madrid, Sociedad de autores españoles, 1909.

Carmen; an adaptation of the story of Prosper Merimee, By Henry Hamilton; dramatized by Miron L. Smithson, Alexander Myers, Chicago, Ill.

Case of Emergency, A; comedy sketch. By C. Van Brunt, N. Y.

Chatterbox, or, The Maiden and the Prince; comedy in four acts. By Stewart Anderson, Alexander Myers, Chicago, Ill.

Citizen Marc-Aron; drama in three acts. By Sophie Michalis; translated and adapted from the Danish by A. Kosta and Adrian Schade van Westrum.

Confusion of Tongues, The; or, The Modern Tower of Babel. By R. Gould and C. L. Rueh, Washington, Pa.

Conspiradores, Los; sainete lirico en un acto y dos cuadros. De A. Matilla y J. Maldonado; musica de los maestros Breton y Cambrondo. Madrid, Sociedad de autores españoles, 1909.

Convict's sweetheart; comedy-drama in four acts. By Lansdale Williams, James Edwards, Chicago, Ill.

Corpus Christi; drama lirico en un acto, dividido en tres cuadros, en prosa. De J. F. Rubira; musica del maestro Manuel Penella. Madrid, Sociedad de autores españoles, 1909.

Cosas de la Vida; dialogo en prosa. De M. A. Manjares. Madrid, Sociedad de autores españoles, 1909.

Country Constable; play in four acts. By Lansdale Williams, James Edwards, Chicago, Ill.

Out of Sleep, The; dramatic play in four acts. By F. P. New York.

Daughter of Erin, A; comedy drama in five acts. By Clarence Black, Alexander Myers, Chicago, Ill.

If your dinner distresses

half a teaspoon of Horsford's Acid

Phosphat in half a glass of water

brings quick relief—makes diges-

tion natural and easy.

FOREIGN STAGE NOTES.

Gossip About Plays and Persons in the Leading Theatres of Europe.

Derwent Hall Caine, a son of the famous author, Hall Caine, has been acting at the Crouch End Theatre, London, in a one-act drama, *The Last Moment*, written by A. Wilson Barrett, son of Wilson Barrett, the actor.

In general, the Parisian verdict on Mariette's opera, *Salome*, has been favorable. The music is less austere and has greater color and warmth than that of Strauss.

Miss Daphne Hillmers, a twelve-year-old pianist from Chicago, gave a concert in Berlin recently at which every seat in the house was subscribed for in advance. She is an especial favorite of Princess Frederick Leopold of Prussia.

Genevieve Ward, the veteran American actress, or Comtesse de Guerbel, as she is known in private life, although seventy-two years of age, recently appeared at His Majesty's Theatre, London, in the part of Columina in *Coriolanus*, under F. M. Benson's management. She was in robust health and played superbly, declining the assistance of a stage carpenter, who tried to help her down stairs from her dressing room. She has not appeared in a long time. Her *Lady Macbeth* is considered unrivaled. Her first appearance in England was made in 1876, at the Royal Theatre, Manchester, in that role.

It was announced from Paris recently that Henry Russell, of the Metropolitan Opera company, was negotiating with Mary Garden to appear with that organization next season.

Vidocq, *Empereur des Policiers*, a melodrama, with dashes of broad comedy, in five acts, by Emile Bergerat, has proved a success at the Theatre Sarah Bernhardt. A young actor named Jean Lem Impersonates the hero and Madame Bernhardt staged the piece herself.

On promise that he will tour South America and the United States, the impresario Giacomo del Guiso has paid the debts of Gabriel d'Annunzio, the Italian dramatist, amounting to \$80,000.

The German Emperor devotes \$375,000 annually of his private purse to the upkeep of the royal playhouses in Berlin, and \$126,000 more on the royal theatres in Wiesbaden, Hanover and Cassel. These represent the annual deficits. If the municipality of Berlin acquires the present Royal Opera House for a naval museum, the Kaiser will be able to realize his ambition of erecting a magnificent new opera house to cost nearly \$5,000,000.

The suit of Leveaux, the theatrical manager, against Hall Caine, the author, for \$25,000 damages because the latter failed to carry out an agreement to write a play called *The Unwritten Law* has been settled. Caine agrees to complete the play and carry out his original agreement, with certain modifications.

Under the title of *The Parasites*, Charles Frohman recently produced *The Honor of the Family* at the Globe Theatre, London, with Bouchier playing Colonel Brainer and Constance Collier in the part of Mrs. Brainer.

Mademoiselle Moliere, a play in four acts, by Louis Loloir and Gabriel Nigoud, has been produced at the Theatre de l'Odéon, Paris, and is described as a pathetic story of Moliere's love affairs, his infatuation for Armande Béjart, his coquettish and faithless wife. *The Petite Coquette* says it is vibrant with life, many sided and true, and raised pathetic tears to many eyes.

Helena's Path, by Anthony Hope, produced by Charles Frohman's repertoire company in London recently, lacked substance and proved a failure.

OMAHA'S NEW THEATRE

The new Brandeis Theatre, Omaha, is said to be one of the most complete in the West. Its decorative features are unusually artistic. The foyer is large, bright and airy. The aisles are wide, and no expense has been spared to make this playhouse as attractive and comfortable as unlimited means would permit. Special attention has been paid to the comfort of the profession, and the dressing-rooms are all that could be desired. The general color scheme adopted throughout the auditorium is a very light mauve gray for all structural parts, faces, etc., toned French gold for all ornamentation with most essential parts, to enhance the full beauty of relief work, done in burnished gold. All flat surfaces, of walls especially, are of a rich golden tone, the parquet floor walls being paneled, the panels being hung with a silk damask of an unusually large and interesting design of the same period as that of the general architecture. The woodwork of doors, seats, etc., is in a finished gray; the seat coverings are in deep gold-colored leather, also the carpet, of heavy ply, is in deep golden tones. The keynote to the entire general scheme is "harmony," which is also the subject for the central mural painting of the proscenium arch, alluding to harmony in music and in life. The two subjects in mural paintings done in cameo effect and encircled by the multiple groups of sculpture carried by the large marble columns, picture Comedy and Tragedy. The two circular panels facing the gallery picture Faun and Psyche flirting. Entering from the street, the eye is at once attracted by a Linette picture, depicting a Hellenistic procession, the central figure being seated on a white charger and encircled by dancing Bacchantes, etc., enjoying the advent of Spring. Vaulting over this picture is a grand arched ceiling, studded with an abundance of electric lights; the decorations being carried out in a very

light mode color and French gold with unmasked high lights. The same color scheme prevails throughout the lobby and stair foyer.

REFLECTIONS.

The City, at the Hackett Theatre, will end its first season Saturday evening, June 4. The entire company will remain the same next season and the production will reopen in New York in the early Autumn before going on tour.

A preacher in Bowling Green, O., recently attacked the theatre. He reiterated the stale arguments usually put forward by persons who know little of the subject, and was effectively answered by T. F. Conley, manager of the Chidester Theatre.

B. Galland, the father of Bertha Galland and a well-known merchant, had to undergo a serious operation at the German Hospital, New York, last Wednesday morning for a complication of diseases, but is reported to have stood the ordeal well and to face a rapid recovery.

Alice Lovelace is visiting her mother in San Antonio, Tex. She has just completed a six weeks' trip through the State of Chihuahua, in the mountains, 110 miles from the railroad. The trip was made on a Mexican mule.

Margaret Anglin denies the report that she is to abandon the American stage for that of England. Miss Anglin will star under the direction of Liebler and Company for a term of years. She will be seen in New York in a new play next Fall.

The London production of *Seven Days* will be made with an American cast Easter Monday, 1911. Hope Latham, who has just signed a two years' contract with Waghebals and Kemper, will be in the cast. Guy F. Bragdon's *The Stranger*, a comedy of rural Long Island life, will doubtless come to production this Fall. It was originally intended that Miss Latham should appear in *The Stranger*, but in the event of its production this Fall she will have another play ready at the close of her engagement in London.

Henry W. Savage has engaged Mary Buckley to appear in *The Little Damsel* when it is brought out in New York next September. Miss Buckley recently, after her engagement in *Where There's a Will*, went to London to play. Her engagement for next season was made there. She was first seen here in the part of Lucy Tsing in *The First Born*.

Joe Sullivan, playing with *The Traveling Salesman*, recently had a hotel experience that proved troublesome and expensive. Through neglect to make the call which was left with the clerk of the Whiting Hotel, Traverse City, Mich., Mr. Sullivan missed his railroad connection for the next stand, and was put to considerable mental distress and expense to enable him to make the performance that night at Alpena, Mich.

Tom Lewis, the Unknown of Little Johnny Jones, and later Steve Daly of *The Yankee Prince*, has signed a contract with Cohan and Harris by which he remains under their management for a term of years. George M. Cohan is writing a characteristic role for Lewis in his new music play, with which he will open the George M. Cohan Theatre, at Forty-third Street and Broadway, early next season.

Archie E. Morrow, who for the past five years was connected with M. Witmark & Sons, publishers, in various capacities, died at midnight Sunday, May 15, at his home, Suffern, N. Y. The deceased was born in Ohio and at the time of his death was about forty years old. He leaves a widow and four young children. Mr. Morrow had suffered from tuberculosis for several years. He was a prolific and versatile writer both of prose and verse. He was the author of a number of sketches and plays which the Witmarks have published. At one time Mr. Morrow was on the editorial staff of the *Baltimore American*. He and his wife, Georgia Ella Morgan, collaborated in the writing of several musical plays and other entertainments which were produced by amateur dramatic organizations of Baltimore.

The Four Pickerts and company, after playing a successful season of thirty-eight weeks under the management of Willie Pickert, closed at Honesdale, Pa., May 11. In the company were Harry Moseley, Val C. Cleary, Clint Dodson, Robert McLeod, Charles Wheeler, Willie Pickert, Blanche Pickert, Lillian Pickert, Grace Pickert, and Elizabeth Pickert.

Vivian Prescott, who starred this past season in Al. H. Woods' production of *Sal*, the Circus Girl, has recently received a flattering offer from a big Eastern newspaper. Miss Prescott is author of a vaudeville sketch and a number of stories and poems. She now has the matter under consideration and may enter the literary field at the expiration of her contract with Mr. Woods.

C. O. Tennis, for many years associated with Harry Doel Parker, has been appointed New York representative of the Eastern Theatre Managers' Association, with offices in the Knickerbocker Theatre Building.

Catherine Proctor, who assisted at the Players booth at the Actors' Fund Fair, was the lucky winner of the handsome pillow made by Clara Bloodgood for Clyde Fitch and donated by Mrs. Fitch to the fair. The pillow seems to have great sentimental value, for several people have offered Miss Proctor large sums for it.

De Witt C. Milles, who has been a correspondent for a number of New York papers, and who was previous to that with Proctor's Stock company, On the Quiet, Thomas

W. Ross, and a number of others, is in Europe. Mr. Milles will do Scotland and Ireland and will spend the month of June in London, England, for the theatrical season. He will then go to Berlin, Germany, and later will see the Passion Play at Oberammergau.

A rumor from Iowa City states that Will S. Collier, business manager of Greene's Opera House at Cedar Rapids, Ia., is co-operating with prominent citizens of Iowa City to erect a new opera house at that place. Mr. Collier has been manager of the old Coldren for several years, but his lease expired May 1 and the property is to be sold at auction.

Corrinne Frances Mason Hoey was granted an interlocutory decree of divorce from George Hoey, May 24.

William Lambert performed an act of heroism at Atlanta, Ga., on the morning of May 8. There was an explosion in a dry cleaning establishment on James Street in that city, and as Mr. Lambert and Willard C. Patterson, of the Circumstantial Evidence company, were passing the place at the time, Sanford Jones and Fred Sneed, two negro employees, rushed out, the latter in flames. Mr. Patterson tried to seize Sneed, who eluded him. Mr. Lambert was more successful, caught him and tore his clothing from him, the hands of the rescuer being seriously burned in the work. The negroes were taken to a hospital, and it was said that if Sneed should recover he would owe his life to Mr. Lambert.

Norman Hackett, who has starred successfully for the last two years under the management of Jules Murry, will appear under other management next season. Mr. Murry has assumed general charge of Daniel V. Arthur's enterprise, and is unable to give Mr. Hackett his personal attention. Therefore the contract was broken by mutual agreement. Mr. Hackett, who has received many flattering offers, has not yet made any plans for his future. He has just closed a successful season in *Classmates* and *Beau Brummel*.

Ada Dwyer and Jameson Lee Finney, the Americans supporting Gertrude Elliott in the London *The Dawn of a To-morrow*, were both recipients of excellent notices at the hands of the London critics. James Hearn, an English actor, frequently seen here with Irving, who has the part of Dr. Heath, played here by George Farren, also scored.

Walter D. Botto has just finished a season of thirty-five weeks as business manager of Mori H. Singer's *Honeymoon Trail*, *The Golden Girl* and *The Flirting Princess*. Mr. Botto has been re-engaged by Mr. Singer for *The Flirting Princess* for next season as business manager.

Emma Carus has been engaged to appear as a featured player in *Up and Down Broadway*, with Eddie Foy, the new Summer entertainment under Shubert management which is to follow the all-star revival of *The Mikado* at the Casino. The rehearsals are now progressing rapidly, and the production will open out of town before coming to the Casino.

Birgit Arnoldi, the toe dancer, has won in her claim against Olga Nethercole for damages for breach of contract. According to the evidence Miss Arnoldi was engaged at the beginning of the season in the character of Toto, the Spanish dancer, in *Sapho*. After being on the road twenty-eight weeks, and when the attraction was to play its New York engagement another dancer was substituted in the place of Miss Arnoldi. She sued for two weeks' salary and recovered judgment for the full amount.

Vida Whitmore will appear in *Up and Down Broadway* at the Casino.

The Dream Girl, an original musical comedy, with lyrics by Kenneth S. Webb and music by Roy D. Webb, will be produced at the Carnegie Lyceum next Saturday night.

W. W. Aulick, press representative for the Lieblers, has gone to York Beach, Me., for a vacation of six weeks. Mr. Aulick has a new Summer cottage at the beach.

Charles E. Proctor of Great Neck, L. I., who won William M. Chase's portrait of Mrs. Fiske, has presented it to Daniel Frohman.

Wagenhals and Kemper will have four companies next year in Seven Days. The first company will open at Atlantic City July 25 and then jump directly to the Pacific Coast. The second will open in Pittsburgh Aug. 25, and the third in Middletown, N. Y., Sept. 1. The company at the Astor will continue there indefinitely.

A benefit performance for Hamilton L. Marshall, a New York newspaper man, will be given by the Shuberts at the Casino or the Herald Square Theatre Sunday night, June 12, at which many of the leading actors then playing in the city will appear. Mr. Marshall has been ill for two months and his friends hope to obtain funds to send him to California, where he can recuperate.

Edward See has been engaged by Henry B. Harris for the role of Appled in Winchell Smith's new comedy, *Bobby Burnit*, which opens at the Theatre Republic on Monday, Aug. 22.

Forrest Winant has been engaged by Henry B. Harris to play the leading role in Edgar Selwyn's new play, *The Country Boy*, which will have its premiere early in September.

Klaw and Erlanger have completed arrangements to star Nat C. Goodwin next season in a new play by George Broadhurst. Mr. Goodwin's tour will open early in the Fall.

Robert Warwick is out of the cast of *Her Husband's Wife*. He has to undergo

an operation for mastoiditis. Bruce McRae assumed his role Thursday evening.

Gerome Edwards closed a successful engagement of thirty-three weeks with Chauncy Dicot Saturday night at the Grand Opera House. He leaves this week to spend the Summer months at his country home.

Susanne Willis, who made a distinct success of "Ole Cline" in *The Explosion of Mrs. Smith's Theory* at the Actors' Fund Fair, is very ill at the Hotel Gerard with muscular rheumatism. Miss Willis played *Isabelle* in Havana last season, but has not yet formulated her plans for next season.

Anna Pavlova and Michael Mordkin and the Imperial Russian Ballet will offer a series of dances in a tour of the country next season. They will be surrounded by an ensemble of sixty dancers, including eight character dancers. Pavlova and Mordkin, who were at the Metropolitan Opera House for four weeks last season, will be under the management of C. P. Centanni, of the Metropolitan Opera House, and Max Rabinoff, of Chicago. The Shuberts, in addition to booking the tour of the dancers in their theatres, also control a substantial interest in the venture. The tour will begin at the Metropolitan Opera House Oct. 25.

THE STOCK COMPANIES.

The Summer Companies Already Opening—Notes of Organizations and Players.

Robert T. Haynes has been specially engaged by the Page Stock company at Baltimore, Md., and will open there May 30.

Jane Wheatley, a great favorite with the regular theatregoers at St. Louis, opened on May 15 at the Suburban Gardens, playing *Vida Philimore* in *The New York Idea*, and will remain as leading lady for the stock season.

The Hunter-Bradford Players began their fourth season at the Court Square Theatre, Springfield, Mass., May 23, with a revival of Augustus Thomas' dramatization of the Richard Harding Davis romance, *Soldiers of Fortune*. The roster of the organization comprises Grace Barbour, Pauline Lord, Louise Arnold, Edwin Brandt, Frederick Tiden, Gerald Harcourt, Thomas E. Mills, Scott Higgins, Wilton Taylor, Frankie Fraunholz, Edward Langford, Charles Diddin Pitt, Alexander Lettwich, Howard Hull, Burke Clarke, Robert Spillman, Henry Ames, George Fosse, George Saunders, Mark Trevelant, William Beckwith, and Harry Tate. E. W. Morrison is the general stage director, while Managers Hunter, Stevenson and Blodget are represented by George Stacy. A season of ten weeks is announced, with a list of successful plays, this week being devoted to Langdon Mitchell's comedy *The New York Idea*, originally produced with much effectiveness by Mrs. Fiske.

Gertrude Maltland will head the Maxwell-Hall Stock company, which is to be the attraction at the Alhambra in Cedar Rapids this season. Ruby Rotnour now heads the Flora De Voss Stock company.

The Graham Stock company opened at the Bell-Clender Airdoms Circuit, at Fort Scott, Kan., and in spite of the inclement weather broke the record of the opening week, business being big all the week.

Lucia Morey and Edwin Weaver will head the Latimore & Leigh Stock company, which opens for the Summer season at the Des Moines Airdoms, May 28. Bert Leigh will play comedy roles and Miss Billy Long is the ingenue. Rowland G. Edwards is director.

Hamilton Mott has been engaged as light comedian of the Benjamin Players, with Margaret Wyche, at the Lyceum Theatre, Rochester.

Nellie Lynch, the fainting girl, with The Jolly Bachelors, sailed on the *Adriatic* June 1 for London, and will be gone a month.

SUMMER WIDOWERS PRODUCED.

New Haven saw the premiere of *Low Fields* new Summer review called *The Summer Widowers* on May 20. In the cast are Low Fields, Irene Franklin, Ada Lewis, Kate Condon, Alice Dovy, Minerva Courtney and Helen Hayes, the pantomimist. Among the men are Willis Sweatnam, Fritz Williams, Walter Percival, Charles Judas, Paul Nicholson, Will Archie, William Bureau, Eugene O'Rourke and Jack Henderson.

MISS ROBERTS' HOUSE PARTY.

Florence Roberts, of Jim the Penman, gave a house party Sunday and Monday at her Summer home in Nepperhan Heights to her fellow members in Jim the Penman. Athletic games, with real prizes, were held Monday. The entire company made the trip in automobiles at the close of the play Saturday evening, but returned in time for yesterday's matinee.

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THE ACTORS' SOCIETY

SIX THOUSAND DOLLARS REALIZED
THROUGH ITS EFFORTS FOR
THE FUND FAIR.

The Proceeds from the Society's Work at the Fund Fair Most Gratiifying—The Preliminary Meeting of the Society Last Week.

A mistake in this column last week made the Society's share in the proceeds of the Actors' Fund Fair \$4000. The sum should have been \$6,000. It is with much pride that this large sum can be named.



The members of the Society did so nobly in the good work and were so cheerful when called on to contribute time, labor and expense to the cause that the mistake is particularly regrettable. Mrs. Felix Morris, who was in general charge of the Society's work, is the recipient of much deserved commendation. Her executive ability seemed to overcome every little difficulty, and the result of her work is plainly seen in the large amount which the Society turned over to the Fund. To thank every one who helped in the work would be to name almost every member and to use the entire page with an enumeration of names.

The house, which has seemed almost deserted during the season on account of the large number of members who were on tour, is beginning to take on a very lively appearance. Handshaking, congratulations on the season's success and tales of the happenings of the year fill in the time from opening till closing. This season was unusual to watch the different ways in which the various members greeted each other. Our emotional actresses were particularly amusing to him. Their overflowing emotion of gladness expressed in so many different ways, of which the osculatory expression was predominant, was a study in expression. President Tom Wise's hearty greeting to every member and his laugh, that well-known gleam dispeller, reverberated from every corner of the building. Everybody greeted President Wise and in turn received a most cordial welcome back to the fold. The crowd which surrounded him the past week to listen to his wonderful stories of adventures the past season could be likened to the bodyguard of an emperor. Tom Wise man knows from experience what he had known before only from hearsay, that President Wise is one of the best loved members of the Society on Forty-fifth Street.

The preliminary meeting of the Actors' Society was held Tuesday, May 24, at which the following members were nominated for the Board of Directors:

Thomas A. Wise, W. D. Stone, Edwards Davis, George B. Christie, Ralph Delmore, Sheridan Block, Nellie Callahan, Mary Shaw, Herman Hirschberg, William Courtright, Oscar Eagle, Dore Davidson, Edward Locke, Roy Clements, Sam Colt, F. F. Mackay, Frederick Beaton, Harold Hartwell, Frederick Watson, Julia Williams, W. H. Leyden, George Seybolt, Charles Stedman, Lincoln Plumer, Henry W. Pemberton, Minerva Florence, Daniel Jarrett, William F. Haddock, Russell Bassett, Malda Craigen, Lionel Adams, Kizzie B. Masters, James J. Ryan, George Henry Trader.

The regular election for directors will be held Wednesday, June 8. The polls will be open from 10 A.M. to 5 P.M. The following day, June 9, at 11 o'clock, the regular annual meeting of the Society will be held, at which the regular business of the Society will be transacted and the regular election will take place.

Blanche Walsh has just closed a most successful season of thirty-five weeks. "She is the best star ever," remarks C. Jay Williams, a member of Miss Walsh's company, who played the part of the old German in *The Teut with much success*. Mr. Williams goes to the Farm Theatre, Toledo, O., for the summer. He has been engaged to play the leading character parts in the stock company at that theatre.

Ina Brooks is back after thirty-one weeks in the leading role in *The Great Divide*. During the season they have covered the best time through the South and to the coast. As usual, she has had many social attentions shown her during the season, for she has many friends throughout the country. During her stay in Austin, Tex., she was entertained by Chief Justice and Mrs. Reuben Gaines, who gave a host party in her honor. Several prominent people, among whom was Governor Campbell of Texas, were present. Any one who knows Ina's penchant for society and its function can easily conceive what a joy her last season must have been.

LEE SHUBERT HONORED.

Lee Shubert received a gift, May 9, of a Tiffany lamp of rare and artistic design. Upon the base of the lamp was engraved the inscription, "Presented to Mr. Lee Shubert by the Board of Trustees of the Hebrew Orphan Asylum Society of the City of New York in recognition of his services and liberality toward the institution."

GRANDPA DENMAN THOMPSON.

In the birth of a boy to Mr. and Mrs. Franklin Thompson in West Swansey, N. H., May 19, Denman Thompson becomes a grandfather to his first grandchild bearing the name Thompson.

CHICAGO PLAYHOUSE CHAT

The Echo Closes Suddenly—Rumors of Trouble Between Richard Carle and Charles Dillingham—Aristocracy Splendidly Revived—New Theatre Company Scores Brilliant Success.

(Special to The Mirror.)

CHICAGO, May 28.—Bronson Howard, a name that ornaments the history of the American stage, is appealing to American patriotism and ridiculing aristocracy with more effectiveness than *The Man from Home* at the Ziegfeld this week. His *Aristocracy* was revived there last Sunday for an indefinite run. Naturally, the critics recorded again the old-fashioned construction; just as naturally habitual theatregoers of the observant kind noticed how freely the author used soliloquies and asides, and with simplicity the audience laughed occasionally in the wrong place. But the sturdy American, Roosevelt, pointed speeches of Jefferson Stockton, Western millionaire and self-made, won applause as usual. And after all, most of the failure to impress, which was in details and not in the production as a whole, was due to lack of ease and adaptability in the company.

J. H. Gilmour, the well-known former leading man of the Empire stock, New York, strengthened Jefferson Stockton with the authority of experience, and made it the dominant central figure intended.

A woman of unusual beauty appeared as Diana, Miss Mabel Turner. Her appearance interested rather than her acting, except in several instances, including the temptation scene, when she showed ability. Ease, address, graceful gestures and movements about the stage are, or should be, objects of her immediate ambition.

Frank Gilmour played the English marquis unusually well, and in one instance at least so thoroughly well as to get enthusiastic applause. Francis K. Lee was most agreeably easy and natural as the French duke, Octave. His good looks, spontaneity and sensible conception of the part were all appreciated. Sara Marion as Miss Lawrence, and Charlotte Ives as Virginia Stockton, were moderately successful in indicating two types of American girls. Isabel Winlock was sufficiently imposing and deliberate as the grand dame, Mrs. Lawrence.

John Westley, with his vigor, sense and skill added greatly to the success of the production in the part of Stuyvesant Lawrence. The cast was completed with Arthur S. Hull as Haldenwald, Carl A. Winterhoff as Hamilton Lawrence, Sydney Stone as Carrington, Franklin Ramsey as Grinther, Owen Girard as Martin, Robert Preston as Sheridan Stockton. The play was well staged, and Manager William K. Ziegfeld should be credited with one of the most valuable productions of the season.

The New Theatre company at the Lyric caused a scene of spontaneous applause which has hardly been equaled in Chicago this season and is seldom to be recorded in any season. At the close of the performance of *A Winter's Tale* the audience indulged in such an outburst of appreciation that the curtains had to be lifted a second time. A Latin audience would have been shouting bravo. Undoubtedly much of the delight was due to the genius of the dramatist, for it is generally admitted that William Shakespeare had genius; but the audience appreciated the devotion to fine arts which was always apparent, and the talent and skill of the actors even in the least important parts. Many expressions were heard from men and women of the contrast between the play and its presentation just ended and the frivolous generally offered about the city; or even between the New Theatre company in Shakespeare and other companies, in which speculators grouped incapable actors about a star. In *Romeo and Juliet*, or *Much Ado*, or *Antony and Cleopatra*, or *Richard III.*, the New Theatre company would have made easier conquest than in *A Winter's Tale*, and thus the success of Tuesday night was all the more creditable.

The play was given as in Shakespeare's theatre with the general stage setting remaining the same and changes of scenery only in the alcove at the center. It was astonishing how little this lack of scenery intruded on the mind of the observer; and it is not a stretch of imagination to say that long before the close of the play the audience was ready to admit that Shakespeare had all the scenery that was needed. It seemed that, especially in his more fanciful dramas, the quantity and intrusion of scenery was in just the right relation and proportion to the main thing. The author himself has said that the play's the thing—that is to say, the spirit, the matter, the expression, the acting. In all these respects of prime import the New Theatre production was finely and delightfully adequate.

Albert Brunsing lifted Autolycus into a work of art which excited the heartiest applause, and Ferdinand Gottschalk's clown was on the same plane, an even match in all the scenes they had together. It was a brilliant trio, Mr. Brunsing, Mr. Gottschalk, and Mr. Shakespeare. Henry Kolker invested Leontes with regal dignity and portrayed the King's jealous rage, remorse and grief with unusual skill and power; but after he had "done his bit," as King Edward said recently on his deathbed, it seemed that Mr. Kolker might have added a deeper touch of human sympathy here and there; Leontes could be made a somewhat bigger-hearted man with good effect. Lee Baker was espe-

cially admirable for this sympathetic quality and natural expression of it in his truly Shakespearean Autolycus. Charles Balsara's Polixenes was another fine legitimate achievement, a fulfillment of almost every requirement of this best and completest occupancy of the stage here this season.

Edythe Wynne Matthison's Queen Hermione commanded the strictest attention from the first and made a deep impression of naturalness, nobleness and power. It may have lacked, like Mr. Kolker's King, just a little of emotional, intimate appeal. Rose Coghlan was greeted with a salvo of applause when she first came on as Paulina. Her acting of the part was entirely equal to all demands, and the part was filled out and finished in detail with plenty of ability to spare. The youth and beauty of Leah Bateman-Hunter's Perdita added greatly to the interest of the latter part of the play, for her acting bore out the fine impressions of her appearance. The pictures of youth and love were made complete with Henry Stanford's Florizel, which was sufficiently sincere and Apollo-like, or Adonisian. One wonders what sweet and delicate bit of male humanity "created" the lovely Perdita for Shakespeare. E. M. Holland as the shepherd, Jessie Busley as Mopsa, Pedro de Cordoba as Cleomenes, were all worthy of the company which so well merits its position as exemplar and preserver of the great art of the stage.

In the opinion of the newspaper critics the New Theatre company meets expectations and ably maintains the eminent position it holds. The performance of the opening bill, *Strife*, was especially praised, and the author, John Galsworthy, shared in their good opinion.

There was general surprise this week when the management of the Studebaker suddenly announced that *The Echo*, with Richard Carle, would be withdrawn Saturday night, May 28. The public seemed especially to favor *The Echo* and Mr. Carle for summer entertainment, and the prospect was apparently good for a long run. One report regarding the mystery of the sudden decision to close was that differences between Mr. Carle and Mr. Dillingham had culminated in a cablegram from the comedian that their relations were severed. If that report is true Mr. Carle's career under the direction of Mr. Dillingham must be recorded as exceedingly brief—about a fortnight, as far as the public was concerned. *The Echo* is to be seen in New York, it is said, the latter part of August. For the present the Studebaker is to be dark.

Edmond Rostand's *Les Romanesques* is being prepared for local production by John Nicholson under the direction of Torrance Wallace. *Midsummer Night's Dream* and *Dr. Cupid*, from Molière's *L'Amour Medicin*, also are to be played.

Cinderella seemed to interest the patrons of the Criterion this week through all its exaggerated comedy and childish fancy. It was rather handsomely staged and successfully acted by the stock company, aided by numerous extra people, including a score of young women. Robert Gieckler, the good-looking young leading man, looked an ideal prince and did the part nicely. Martha Russell was attractive and natural as Cinderella. In the company were Ernest Boswick, who developed a great deal of comedy from *Modina* for his audience; George A. Dayton as Perugia, May Randolph as the baroness, Joseph Burton as Polinto. The season at the Criterion will close next week with *The Devil*, the twenty-fourth production.

Mrs. Patrick Campbell produced a new one-act play by her son, Alan Patrick Campbell, at the Majestic this week. The Ambassador's Wife. The wife of a British Ambassador is being blackmailed by a man with whom she was in love in her teens, and to whom she wrote passionate letters. One of these letters is changed by forgery to read as if she had been the man's mistress. He gets into the ambassador's residence and demands some secret documents which he can dispose of for a large sum. The wife is about to give them when the husband arrives. The spy is driven from the house, but the forged letter causes a scene of jealousy. Truth is discovered, and man and wife reunited. Mrs. Campbell holds interest with her appearance, fine quality and distinction. Albert Perry is excellent as the ambassador. Lyster Chambers, resting from his long season in *The Operator*, does the villain well. S. T. Leaming plays the footman.

Augusta Glose returned to Chicago with her new medley of planologue, monologue singing and impersonation. She is clever and facile in all she does and gets a great deal of applause. Her character songs are exceedingly skillful.

The bills for week of May 29: Grand Opera House, Mabel Harrison in *Lulu's Husbands*; Chicago Opera House, Gay Hussara; Olympia, Fortune Hunter; Colonial, Madame Sherry; Ziegfeld, *Aristocracy*; Whitney, William Norris; Garrick, Mary Manning; Powers, *A Marriage a la Mode*; Princess, Mabel Hite; Lyric, New Theatre company; McVicker's, grand opera in English; Criterion, *The Devil*; Academy, East Lynne; People's, Chicago Minstrels.

Lulu's Husbands is producing a great deal of laughter at the Grand Opera House. Mabel Harrison and Harry Coner are capital in the leading parts, with full appreciation by the audiences. The entire company is in the farce spirit and the performance runs along with proper speed and spontaneity. Suggestiveness, if there was any in the French original, has been eliminated, and thus the abundance of humor has a free chance to impart its geniality. Louise Closser Hale makes excellent comedy of Mrs. Billings. Fanchon Campbell is a good-looking Marguerite and gives the part the right sincerity and naturalness. Robert Dempster is equally agreeable as Schwartz, and Eddie Heron makes an exceptionally good farce character of Brown. Riley Chamberlain as the justice furnishes another good character, and H. A. La Motte, who is also the stage-manager, keeps up the farce pace with his A. Lyre. In the company are Thomas Delmar, Foster Rockwell, H. S. Sargent, and Frank Daniels, Jr., who is observable in the small part of the doctor's office boy.

The name of the Columbus Theatre has been changed to Weber's.

Edward Hume, the comedian, who returned home for a few days, will go to New York again next week to complete arrangements for next season.

Bradley Martin, after a long tour in his successful playlet, and a tryout of his new sketch, has gone to his summer home farm at West Tisbury, Martha's Vineyard, for the summer. The new playlet is called *A Unique Proposal*, by Ethel May Shore. Jessie Courtney (Mrs. Martin) will appear in the new production with Mr. Martin.

The Cowboy and the Thief, which is a tale of brotherly love, is the bill at the National this week.

Chicago press opinion of the New Theatre company in *The Nigger*, Sister Beatrice, and Don was most complimentary, and the high praise includes the plays.

After being dark for a week and a half, succeeding the taking off of *Get Busy* with Emily, alias Hays You Anything to Declare? the Cort Theatre was reopened last Wednesday evening with a legitimate farce, in which Sidney Drew was the star. The farce is clean and funny. It was greeted with a good house on its first presentation. The cast included Mr. Drew as Billy, and George Lesol, Caroline Harris, and Ruth Allen, respectively, as Billy's father, mother, and sister; Mrs. Stuart Robson as Mrs. Sloane, Dorothea Sadler as her daughter Beatrice, and S. Rankin Drew as Sam Eustace. All played their characters well, and there was some rather clever acting of the Dickens character flavor on the part of Spottiswood Aiken and Prince Miller as a boatswain and sailor. The house enjoyed the farce with roars of laughter and seemed to stamp it with approval.

OTIS COLBURN.

THE HUNTER-BRADFORD PLAYERS.

The Hunter-Bradford Players have opened their tenth season—the sixth in Hartford—at Parsons' Theatre, Hartford, Conn., breaking all previous records thus far for attendance. The opening bill was Mrs. Leflingwell's *Boots*, Augustus Thomas' comedy, and this has been followed by a revival of *Soldiers of Fortune* and of *The College Widow*. The players include Stella Archer, Margaret Greene, Helen Tracy, Louise Arnold, Frances Gaunt, Maude Earle, Edith Luckett, Edna Rosa, Florence Kibbe, Mabel Haight, Eugene O'Brien, Walter Hitchcock, Edwin Brandt, Frederick Strong, Burke Clarke, T. M. Hunter, Ernest Stallard, Forrest Winant, Walter Dickinson, Arthur Hoyt, Arthur Hurley, Frederick Cushman, Robert Ames, Frank Stone, Hallet Bosworth, S. G. Wingfield, Walter Littleton, James Dee, and Edward Downey. Lloyd B. Carleton is the stage director and Arthur Hurley the stage-manager. This week a revival of *A Royal Family* will reintroduce Marion Lorne, leading woman of the company last season, while later additions of prime importance to the forces will be Henry Kolker, now playing the leading roles in the New Theatre company; Edmund Elton, and Clarence Handyside. Special engagements will also include those of Julia Dean, Mary Barker, Adeline Dunlap, Viola Leach, Charlotte Ives, and Margherita Sargent. During the season there will be produced for the first time in this country a comedy of sentiment which Henry W. Savage has had adapted from a noteworthy current success in Berlin, and also a new American play by two well-known writers. Both of these novelties are listed for early Broadway presentation next autumn. Robert Hunter remains among the firm's membership as the general director of both the Hartford and Springfield companies, while W. F. Stevenson and A. Blodget have purchased the interests of Walton Bradford and Frank Reid.

NEWS OF BAKER AND CASTLE.

Baker and Castle have accepted the models for the scenic production of *A Rogue's Honor*, the new romantic drama by Mr. Baker in which Paul Caseneuve will star the coming season. This production, which is the most pretentious yet undertaken by this enterprising firm, will be built at the New York studios of Castle and Harvey. Mr. Caseneuve will take a spring trip to Paris to select the costumes, and on his return he and Mr. Baker will go into the Canadian woods on a hunting trip. Rehearsals will start the first week in August, and Mr. Caseneuve's season will open early in September. Baker and Castle will also send on tour their standard attractions, Graustark and *In the Bishop's Carriage*, both of which will open in August. Mr. Baker is writing another new play to be produced in October.

STAGE AFFAIRS IN BOSTON

A Supplementary Season at the Hollis—The Barnum and Bailey Management End a Controversy About a Parade—A Crusade Against Posters—Benton's Chat.

(Special to The Mirror.)

BOSTON, May 28.—Chief of interest in the events of the coming week in Boston will be the opening of the supplementary season at the Hollis. This will be the first time that this house has had anything of the sort, so that it gives a new importance to The Prosecutor, which is having its try-out at Atlantic City this week. Orrin Johnson and Emmett Corrigan are to be the stars, and Katherine Emmet will be the leading lady in the piece, which is a dramatization of "The Red Mouse," which has had quite a vogue as a novel.

At the Back Bay opera house a change in the style of entertainment will be made, and the Aborn Grand Opera contingent, which has been working ambitiously for the past seven weeks, will give way to the comic opera singers, who will make Robin Hood their first production, following it with The Mikado and other works of lighter vein.

Robert Edson will close his season and that of the Colonial with the two performances of Where the Trail Divides on Memorial Day. He will retain this play of the educated Indian heroics for his use next season.

John Craig's Stock company at the Castle Square is nearing the end of its season, and next week it will turn to Charley's Aunt, which always has been popular at this house since the days when Walter E. Perkins played it there. In the coming revival Donald Meek will play the masquerading student.

Charlotte Hunt will make an ambitious revival at the Majestic next week and will challenge comparison with older and more experienced actresses who have played the title-role in Camille. Her stock company at the Majestic is continuing its good favor, and already has won its right to be considered as a regular Boston institution.

William Hodge will start upon his twenty-second week with The Man from Home at the Park, where the lively comedy of Americanism abroad is proving quite as popular as ever.

The Girl in the Taxi promises to stay in Boston as long as it did in Chicago, for large audiences still prevail at the Tremont and Carter de Haven and his associates furnish lively fun for those who enjoy that style of entertainment.

William H. Thompson and his company and Stuart Barnes will divide the honors at Keith's the next week.

At the American Music Hall the headlines next week will be A Dance from China, Louis Chevaliere company, Honey Johnson and others.

Pat White's Burlesque company and the house olio will furnish double bill at the Howard Athenaeum.

The Casino is now devoted to the Summer company of burlesquers, and a change of bill will be made next week.

Mrs. Robert Edson returned to her Summer home at Sag Harbor a week before her husband closed his season in Where the Trail Divides so as to have everything in readiness for the vacation.

Echlin P. Gayer, who has been with The Man from Home all this season, retires from the cast at the end of this week.

John Craig will not give the revival of Held by the Enemy which he had planned to do at the Castle Square, for Mr. Gillette

is going to use the piece himself, but Mr. Craig will not miss anything for he is going to put on an all-star cast of The Rivals. Howell Hansel was specially engaged for the week, and W. P. Carleton, Kate Ryan and others will be in the cast.

There was quite a tempest in a teapot over the Barnum and Bailey parade last week. The show will get here on Memorial Day and the Grand Army has appealed to Mayor and police commissioner, and they were very politely told that there was nothing in the law that could be used to stop the circus from going on with the parade, if it wanted. Then, very graciously, the circus folks decided to have the parade on Tuesday instead of Monday and it was all settled.

William Hodge has moved his family on from New York to the Summer cottage at Cohasset, which he has taken for the Summer, and he is running back and forth by auto a good share of the time. It will save him quite a bit of expense by cutting off his Saturday night and Sunday trips to New York to see that baby.

The Goddess of Liberty is more attractive than ever at the Shubert now that Stella Tracey has been added to the cast, and the musical comedy is livelier than ever, thanks to her efforts. Joseph E. Howard continues the chief feature.

Howell Hansel has a little daughter who is writing plays with unusual precocity. The Wounded Princess is her latest.

The employees of Keith's and the Bijou Dream had their subscription dancing party at Howe Hall this week. Among those present were Mr. and Mrs. Keith, Mrs. Josephine Clement, Mr. and Mrs. Carl Lathrop, Mr. and Mrs. H. G. Larsen, and Dr. and Mrs. Bush. A number of specialty features from Keith's varied the dancing.

Mayor Fitzgerald has started on a crusade against theatrical posters. The cause was a picture from one of the parks near the city, and he has called upon the managers to co-operate with him.

Mr. and Mrs. Guy Currier (Marie Burrus) have purchased a new residence on Commonwealth Avenue and will make their home there when they return from their Summer residence in Methuen, to which they have gone for the warm weather.

Victor Royal has been in town for a short time for a visit to his mother after closing with the musical stock company in Cleveland. He will go again with Charles Dillingham next season.

The private library of the late Charles E. Hurd, formerly literary editor of the Transcript and at one time Boston correspondent of THE MIRROR, will be sold at auction at Libbie's next week.

An ambitious performance of Faust was given in Jordan Hall this week by the pupils of Arthur J. Hubbard, S. L. Studley, who is to wield the baton at the Castle Square this Summer, conducted, and the stage was in charge of James Gilbert, who rehearsed the girls of the Vincent Club as usual this week.

H. Price Webber celebrated the thirty-fifth anniversary of starting as manager of the Boston Comedy company, May 24. He was at his Summer home at Augusta. The start was made at Yarmouth, N. S., and the play was Ticket-of-Leave Man, in which he played Hawkshawe, the detective.

JAY BENTON.

of William J. Kelley, a very clever actor, his equipment being such as to lend a needed distinction to the company he has joined. He has power and experience enough to give to Eugene Blair such co-operation as can bring the company into deserving place. Camille was the offering this week and was given in a most acceptable manner. Miss Blair, in the title-role, with which she has long been familiar, was at her best. Mr. Kelley, as Armand, gave her most effective support. The others of the cast, whose work was equally creditable, included Margaret Lewis as Madame Prudence, Grace St. Clair as Nanine, G. Palmer Moore as Count de Varville, F. J. Charlton as M. Duval, Nellie Ryan as Nichette, and J. David Herblin as Gaston Rieux. Next week, What Women Say.

East Lynne will be produced the coming week by the Orpheum Players at the Chestnut Street Theatre.

Hot weather did not seem to affect the attendance of The Midnight Sons at the Lyric, where it remains for an indefinite period.

The Bijou Burlesque Stock company, headed by Billy Watson and Belle Travers, close a successful season here to-night.

The new stock company at the Trocadero, headed by Billy Spencer, jumped into popular favor right from the start this week. The bill was made up of two plays, Over the River, Charlie, and Scenes in a Court Room, and a big olio.

The College Girls did well this week at the Casino. The company included May Florine Linden, Joe Fields, George Scanlan, Willie Weston, and Fannie Brice.

The Empire Theatre, in Frankford, has been sold to Joseph F. McCartney. The building is leased until 1912 to Standford Brothers, the present tenants.

The performance of As You Like It by the Coburn Players, which the rain prohibited on Wednesday night, was successfully given Thursday afternoon at the Botanical Gardens, University of Pennsylvania. The Canterbury Pilgrims was presented Thursday night.

Willow Grove Park opens to-day, with Conway and his band as the special feature.

Attendance at the Hippodromes continued up to record-breaking figures. This class of entertainment is growing in popularity here, not so much because it is a novelty as the fact that the character of the performance is of the very best. Many of the acts cannot be seen outside of circuses or amusement resorts like Coney Island. Next week's bills at both the "Big Hip" and the Philadelphia Hippodrome, which have not been announced at this writing, promise to contain some sensational features "never before produced in Philadelphia."

Willow Melrose, leading man of the Orpheum Players, sustained painful injuries, last Thursday night, by falling from a taxicab in an effort to save his pet dog "Tramp." His injuries, which included an ugly wound in the chin that required a number of stitches, did not prevent his appearing in Captain Swift.

Owing to the illness of Maude Lambert, principal prima donna of The Midnight Sons, her part was taken for the first time Thursday night by Nan Brennan, her understudy. Miss Brennan made good and was given quite an ovation at the final curtain, as she appeared in tights in the last big musical number, which has not been done here before. Miss Lambert having declined to appear in tights.

The Rector's Garden, which was originally produced in New York with Robert Edson in the leading role, will be given by the Orpheum Players the week of June 7. It will be its first presentation in this city.

Kellar Mack, who is playing this week at Keith's with Quinlan, his partner, in a song and dance sketch, is a Philadelphian. He collaborates with Frank Orth in the song-writing business, and they have an establishment on Walnut Street.

Theatrical business in Atlantic City is beginning to boom, and a most successful season is promised. The Prosecutor had its premier at the Apollo Theatre last Wednesday night and is said to have scored a distinct success. The Lottery Man, with Cyril Scott in the lead, began a three days' engagement Thursday night. The Pollies of 1910, it is announced, will have its premier at the Apollo June 6.

JAMES D. SLADE.

ST. LOUIS.

Mrs. Fiske Cordially Welcomed—Amelia Bingham in Repertory—Rigoletto at Delmar's

St. Louis, May 30.—One of the events of the season in theatrical circles was the appearance this week of Mrs. Fiske at the Olympic in two of her best offerings. The early part of the week was devoted to Pillars of Society, also played at the Wednesday matinee. The Ibsen play shows Mrs. Fiske in a role new to St. Louis, in which her peculiarly natural method was strongly emphasized. It gave the company an equal chance with herself, in spite of which her fine artistic manner stood out in clear relief. During the latter part of the week she gave a delightful revival of Becky Sharp, which many critics rank among her greatest characterizations. She met with a most cordial greeting from her St. Louis admirers. The Olympic closed its door for the season on Saturday.

At Delmar's Garden the Aborn Opera company presented Rigoletto on Thursday evening to a large audience. The title-role was sung by Harry Luckstone. In the cast were Edith Helena as Gilda and Margaret Jarman as Maddalena. Monday, Lucia; Thursday, Martha. Daily hand concerts are given in the open by Bafum's Band.

Amelia Bingham, who inaugurated the dramatic season at Suburban Garden, is appearing in a line of plays in which she has not been seen here before. She was excellent in The New York Idea, and her work in Lady Huntworth's Experiment this week is clever. Sunday night she began her third week's engagement in Pretty Peggy, Grace George's former vehicle. Until

further notice the Missouri State University Band is to play twice daily at the Garden.

At the Highlands Library and its band are presenting fine programmes. The vocal soloists are Katherine Karier, Ella Dinsen, Osmar Fredrik, and G. de Luchi.

A special midsummer dramatic festival is announced for the week of June 13. In other words, that week is fixed for the engagement of the New Theatre company, of New York, in a varied repertoire. FREDERICK L. DOYLE.

WASHINGTON.

Theatres Well Attended—Memorial Week—The New Dramatic Club at the Capital.

WASHINGTON, May 28.—Washington theatres were very largely attended during the past week, where the excellently selected bills offered met with extended appreciation. The Columbian Players at the Columbia Theatre in The Great Divide, scored an enormous success, attendance that tested the capacity being noticeable at every performance. The presentation of the play reflected great credit upon Managers McGerrett and Berger, Stage Director Edwin H. Curtis, who produced the play, and the talented acting corps. Julia Dean at Hawth. Jones covered herself with glory in a part that afforded week opportunities to show her capabilities in exciting emotional roles. Paul McAllister's presentation of the part of Stephen Gibbet solidified the actor's popularity as an artist of commendable strength and reliability. The Aborn's classic comic opera week at the National Theatre was a succession of crowded houses, with the farewell Saturday night of one of the best singing and acting presentations of Robin Hood. Captain White, with closing features of decided interest. The Ben Greet Players at the Belasco Theatre are meeting with marked success and thorough appreciation for their enjoyable presentation of Shakespearean and old English comedies. President Taft, Mrs. Taft and a large White House party have enjoyed several performances.

Memorial Day matinees next Monday will usher in the week of May 30 with at the National Theatre, an extension of the Aborn musical season for an additional three weeks devoted to grand opera performances, with El Traviata until Thursday, when Aida closes the week, with the following singers announced for the week: Jane Abercrombie, Fritz von Busing, Paula Brandt, Mildred Rogers, J. K. Murray, Charles H. Bowers, Eugene Battista, Paul Blyden, William Schenker, Alexander Beran, Alice Everman, with Carlo Niccolini, conductor. Carmen, Faust, Cavalleria Rusticana, Lucia de Lammermoor and Martha and Undine. The Columbia Theatre stock company will present The College Widow, with Julia Dean in the title-role, with an augmented cast. An excellent performance of the George Ade comedy is assured. The Greet Players success in their students' matinee of Romeo and Juliet Friday, with requests for a repetition, induces the management to again present Romeo and Juliet for night performances Monday and Tuesday. Beginning Wednesday matinees, Sydney Grundy's comedy drama, A Pair of Spectacles, will furnish the bill, which on Thursday is an act play of two characters, a man about to commit suicide and a woman wronged by the man, who accidentally meet.

Left to inspire thought and study of the Shakespearean drama, Ben Greet and L. Stoddard Taylor, managers of the Belasco Theatre, decided to offer three handsome medals—first, second and third prizes in gold, silver and bronze—to be called the Ben Greet Shakespearean Medal for the best essays written on any one of the Shakespearean plays presented at the Belasco Theatre during the present engagement.

Manager William H. Rapley of the National Theatre, and Mrs. Rapley, after the termination of the opera season, will visit for several weeks French Lick Springs, Indiana.

The organization of the Flaghouse, Washington's new dramatic club, modeled after the Players' Club in New York, has been completed, and work on their new building, 1814 N Street Northwest, which has been purchased by the club, is well advanced. The remodeling of the club, in the remodeling has commenced to be completed in November. At a meeting of the charter members the following officers were elected for the year: President, Preston Gibson; first vice-president, the Secretary of the Navy; second vice-president, Lars Anderson; secretary, Granville R. Fortescue; treasurer, Eldridge Jordan.

The abandonment of Luna Park as an amusement resort has been reconsidered by the owners of the Washington, Mount Vernon and Alexandria Railway, and was reopened under new management Saturday, 28.

William H. Fowler, treasurer of the National Theatre, left Washington Friday for a month's tour as business manager of the Washington Baseball Club. JOHN T. WARDE.

BUFFALO.

Jessie Bonstelle Royally Welcomed at the Star—James Durkin Well Received.

Jessie Bonstelle and her stock co. reopened its 8th annual Summer engagement at the Star May 28, and turned hundreds away at every performance throughout the week. Thompson's beautiful three-act comedy, A Woman's Way, was the play presented, and Miss Bonstelle scored a success as Mrs. Stanton. Others in the cast are: Julia McVicker, Charles White, Oscar Ahlert, Walter Young, Hugh Dillman, Eleanor Lawson, Alice Thurston, Jane Salisbury, Marion Brooks, and Brandon Hurst.

Cousin Kate was very ably presented by Maude Feely James Durkin, and their co. at the Teck 23-24 to very large patronage.

Howe and his moving pictures have opened an indefinite engagement at the Lyric. Ed Lee Worth in The Ginger Girls was the attraction at the Garden 23-24. Carnival Court will reopen 26, after an expenditure of \$200,000 in improvements. F. T. O'CONNOR.

IN PHILADELPHIA THEATRES

The Prohibition of The Clansman—The Work of Various Stock Companies—Success of the Hippodromes—A Theatre Sold—Theatrical Chat.

(Special to The Mirror.)

PHILADELPHIA, May 28.—Mayor Rayburn did just what he was not expected to do last Monday afternoon. He prohibited the production of The Clansman by the Orpheum Players at the Chestnut Street Theatre. The petition was made to him by a delegation of colored ministers and others while the matinee performance of the play was in progress, and he at once issued an order prohibiting a further presentation of the play after the evening performance. It is pretty safe to say that if the protest had not been made the Mayor would not have stopped the play upon his own initiative. Under the precedent established by Mayor Weaver three years ago, when he prohibited the production of The Clansman at the Walnut Street Theatre and the ruling of the court at that time, there was nothing left for him to do. It was rather daring of Manager LaFety to attempt to produce the play in face of the precedent established, but he gave the colored population of the city, as well as the city authorities, fair notice of his intention, as The Clansman was well advertised a week or ten days in advance of the opening performance. That it would have played to record-breaking business is indicated by the size of the two audiences which succeeded in witnessing the performances. The old Chestnut Street Theatre was crowded to its utmost capacity,

many persons being unable to gain admission in the evening. There was no disorder. A few colored men who were present at the night performance hissed, but their noise was quickly drowned in the roars of applause from the whites.

Artistically the performance of The Clansman by the Orpheum Players was a marked success. The production was complete in detail, and the distribution of the various characters made with admirable care and discretion. Wilson Melrose as Ben Cameron and Marion Barney as Elsie Stoneman carried the burden of the performance and were enthusiastically applauded, while George D. Parker as Silas Lynch, Edwin Middleton as Uncle Jake, Leah Winslow as Nellie Graham, and others, including Walter Coleman, a new member of the company, gave efficient support in contributory roles. Captain Swift, which the players produced a couple of months ago, was substituted Tuesday for The Clansman, and played to good business through the week.

The new series of pictures presented by Lyman H. Howe at the Garrick this week has proven very popular. Paris under normal conditions and in distress attracted the greatest attention, which was well deserved, as the scenes depicted were interesting and instructive.

The stock company at the Walnut has been materially strengthened by the advent

CANADIAN AMUSEMENTS

ROBSON BLACK'S INTERESTING SURVEY OF THE GREAT DOMINION FIELD.

King Edward's Death Hastened the Season's Close—An Interesting Seat Contest—John Griffin's Innovation—The Growing No. 1—Opportunities for Stock Companies—A New Hebrew Theatre.

(Special Correspondence of The Mirror.)

TORONTO, May 28.—The disturbing news of King Edward's death, with the consequent distraction of public attention, has helped to bring the Canadian theatre season to an earlier close. On the day of the Imperial funeral all but a few houses in Canada sacrificed their matinee, though the night performances were generally run off as usual.

Reports from the larger Ontario towns received by your correspondent point to very fair patronage, but an unusual scarcity of attractions of any kind. This is a rather interesting condition in this country, for the tendency to call in the road shows early in the States is not certainly guided by the feeling of Canadian towns, which are in many cases prepared for a longer season than the booking agents can possibly arrange. The Round Up, with Maclyn Arbuckle, did not carry off any too much money from the Toronto visit last week, the Princess Theatre showing them plenty of empty seats. Across at the Royal Alexandra the stage hands had a six days' siesta without an evening's break. The dollar house, the Grand, packed the people in with Al. Wilson in When Old New York Was Dutch, one of the series of middle-class "song bedecked" dramas that get the people of this town and most others when the high-brows at two dollars are dreaming of June.

May a theatre manager forcefully remove from their seats two patrons whom his ushers have wrongly placed? The High Court of Ontario will settle that point in a week or two. It appears that Thomas Henry, manager of the Gayety burlesque house (Eastern wheel), Toronto, through his house policeman had two young men ejected from the theatre after they had violently refused to change their location. A charge of assault was lodged against the manager, and he chose to push the case to the higher courts.

John Griffin, five years ago the owner of one little moving picture theatre in Toronto, and to-day owner or lessee of eighty-seven in this country and the Northern States, has of late stepped over the dramatic line to supply his patrons in provincial towns with occasional plays and operas. Recently he took over the Carman Opera House, Belleville, Ont., the Guelph and several other town theatres and is giving pictures and vaudeville. To head on any possible movement toward erecting other theatres, a high-class dramatic or operatic company will be sent over his circuit once a week, when the regular "show" will be given an evening's rest. This looks like a new idea, and should turn out well.

What travelling managers may expect of Vancouver and Victoria has a happy testimonial given by ex-Mayor Douglas in communication with Mrs. Minson. Speaking of his home city of Vancouver, he declared: "Not only the city, but the whole province is forging ahead, and the theatrical man, as any other, can see in that his opportunity. Within ten years we will have 300,000 population." Victoria makes a more modest, but equally encouraging, forecast.

Good stock companies with popular repertoires of plays might do well to turn their eyes next season in this direction. Ambrose J. Small, of the A. J. Small Circuit of forty theatres, is responsible for this statement to The Mirror: "Stock companies that can 'deliver the goods' are wanted in Canada, and can fill good time for two-thirds of the season. From Halifax to the Pacific Coast a profitable tour can be economically arranged."

A new Hebrew theatre is being planned in this city. Last year an old church building was reconstructed for the purpose and Boston and New York companies played in Yiddish to what appeared to be paying business. The house, however, was given over to pictures and vaudeville. Now the 10,000 Hebrews here are crying out for their native amusement, and a favorable answer is on the way.

F. W. Blair, owner of the Star burlesque theatre here, has signed a contract for another five years' connection with the Western wheel.

Maclyn Arbuckle was the object of much social attention during his visit last week, being entertained at several of the prominent clubs.

The Mirror's contest to determine the twenty-five plays performed most frequently has awakened a wide interest among readers in Canada. Several of the leading newspapers have already commented seriously on the project.

In one of the Toronto dramatic sections last Saturday were two interesting contracts in theatrical articles. One was a signed article by the Rev. Dr. Milligan, a leading divine here, lauding the theatre as a magnificent institution, but deploring it as a "panderer." The other, also signed, was by Frances Starr, in which she sought to justify the portrayal of "the corners" of life and the underlying secrets of fallen humans, on the ground that it conduced toward a broader spirit of charity.

Word has been received here that James Armstrong, a character actor of local repute, and a native Toronto boy, was seri-

ously hurt at Valparaiso, Ind., by the falling of a board from the flies. Richard Lambert, a Torontonian, and once a popular manager of the Imperial Opera Company, a permanent organization at the Royal Alexandra, has been appointed as head of the publicity end of the new National Theatre Owners' Association, with headquarters in New York.

Birdie Luttrell, who understudied Mabel Barrison in The Blue Mouse, playing her part Sunday nights during the Chicago run, has returned to her home here.

Under the sensational heading, "No Girl Should Risk the Pitfalls of a Stage Career," Owen A. Smily, the best-known Canadian public entertainer and teacher, came out last week in the Toronto News with a shoulder blow for the profession of acting. "I cannot conscientiously accept for tuition a girl who wants coaching and encouragement for the work of an actress," is one of his observations, and he adds: "The concert platform is more respectable, surer and generally more remunerative than the work of acting." ROBSON BLACK.

KANSAS CITY.

Margaret Anglin Heartily Welcomed—The Alaskan Repeated Former Success.

William Collier, in his Lucky Star, drew a series of large and great pleasures to the city of Kansas, May 19-21. The play is a typical Collier comedy, and went with the snap and dash that always characterizes his productions. The Collier humor was uppermost at all times, and was delightful in its freshness and spontaneity. The many laughs were for the most part deserved, and the applause at the close of each act called for repeated raisings of the curtain. A large and capable co. was in support, Wallace Worley as Van Buren attracting more than ordinary attention on account of his former connection with a stock co. here. Other principals included Reginald Mason, Paula Marr, Katharine Mulkins, and Helen Mortimer, all of whom pleased. The play was most attractively staged.

Margaret Anglin in The Awakening of Helena Ritchie, was the Willis Wood offering 23-25, playing to good business. It was in Kansas City some eight years ago that Miss Anglin made her first big hit, when playing with Virginia Harwood in The Adventures of Lady Virginia, which was given the opportunity of playing the leading part for two performances through the sickness of the star. Oddly enough, she has never appeared here since, hence her appearance at last was a most welcome one. The many opportunities given her in the same part of her play were most admirably cared for, and the audience were genuinely enthusiastic in their appreciation of her excellent acting. A splendid supporting co., which included Eugene Ormonde, John H. Crawford, Walter Hume, Eugene Shakespear, Elmer Brown, Kelly Williams, Gertrude Wagner, and Master Raymond Hackett, pleased immensely. Mrs. Plake in Becky Sharp 20-4.

The Alaskan, which opened the season at the Grand last fall, has the honor also of being the week of 23-25 in good business. Richard P. Carroll and Gus Weinberg still head the large co. of players, and repeated their former successes in the leading comedy parts. Jessie Stoner and Alice Kean were the same part as last season, and played well and continued.

The Gillies closed its season 23 with two performances of The World Against Him, a comedy-drama, with numerous specialty features. A feature of the closing performance was the singing of the song, "Easie Anybody Here Here Kelly," the management having given free transportation to twenty-five of the faithful followers of the tribe of that name, who were seated together in a prominent part of the house and made the object of the evening. This caused great amusement, and was a decided hit.

The New York Symphony Orchestra are announced for concert at the Willis Wood 8. J. J. Shubert was a visitor in our city the greater part of the present week. Just what the object of his visit was could not be learned, except that it was simply looking after the Shubert interests here incident to the closing of the season.

The Shubert Theatre here, under the management of Earl Steward, has enjoyed a most prosperous season, and is said to be one of the best paying houses in the Shubert string. Pauline, the hypnotist, or whatever he claims his art to be, is playing his third week at the Gayety 23-25, where he is the headliner of an interesting vaudeville bill.

Mrs. Plake and co. at the Willis Wood the week of 30, announces that a special matinee will be given Wednesday with her latest success, Pillars of Society, as the bill.

D. KERRY CAMPBELL.

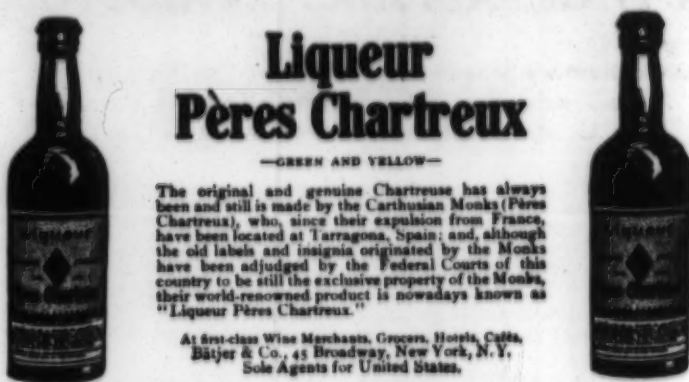
NEWARK.

The Aborn's Offering More Than Pleased—Margaret Keene Made Good Impression.

The Aborn Grand Opera co. presented Carmen at the Newark May 23-27. Admirable as was the performance of Faust a week ago, that of Carmen this week is more striking in effect. The singers in the cast were recalled again and again at the close of each act. Most of the principals possessed the beautiful vocal and dramatic resources, and their singing and acting had a vitality that resulted in rousing performances. Fritz von Busling, who is no stranger to Newarkers, and is remembered for his excellent work at the Olympic Park for several seasons, made a commendable Carmen. Her performances in all respects capped all her previous achievements. Possessing a beautiful contralto voice, she sang the music easily and with the charm of a French and Italian voice. Bertha Shalek alternated in the title-role and was heartily received. The Aborns have sent on two charming Carmens. Paul Bleyden and William Haugen alternated as Don Jose, both giving spirited performances. Others in the cast were Charles H. Bowers, Henry Thomas, Marshall Vincent, Sol Solomon, Paula Brandie, Alice Everman, Mildred Howson, William Loughran, and Fred Chapman. The final week of grand opera, 28-4, Martha and Miquelotto will be given.

On June 8 the Aborn Grand Opera co. will open its annual Summer season at the Olympic Park, presenting Robin Hood.

The stock co. of the Columbia began the second week by presenting Blue Jean. Margaret Keene strengthened her already favorable impression made last week. She made a sweet, warm-hearted June and won the hearts of her audience. As Perry Bascom, the hero of the play,



Liqueur Peres Charreux

—GREEN AND YELLOW—

The original and genuine Chartreuse has always been and still is made by the Carthusian Monks (Peres Chartreux), who, since their expulsion from France, have been located at Tarragona, Spain; and, although the old labels and insignia originated by the Monks have been adjudged by the Federal Courts of this country to be still the exclusive property of the Monks, their world-renowned product is nowadays known as "Liqueur Peres Chartreux."

At first-class Wine Merchants, Grocers, Hotels, Cafes,
Bayer & Co., 45 Broadway, New York, N. Y.
Sole Agents for United States.

Lorne Elwyn disclosed the qualities that become an artist. His stage presence and mannerisms are very pleasing and he portrayed the role excellently. Others in the cast who were helpful to the success of the performances were James A. Marcus, Eugene Fraser, Carroll Daley, and Lisbeth Wilkes. The House of a Thousand Candles 20-4. GEORGE S. APPELGATE.

INDIANAPOLIS.

The Arvine Players Added Another Success to Their List—Personal Mention and Gossip.

George Arvine and Associate Players put on All on Account of Aliza at the Park May 23-28, adding another popular success to their list. Mr. Arvine's splendid performance of Hochstahl as leading man of the Forpaugh Stock co. here last Fall is well remembered as one of the best things he has done here, and it is needless to say was repeated with the same great success this week. Louise Dunbar makes a charming teacher and Thomas Chatterton scored as her lover, Walter Hochstahl. Specialties by local children of the amateur class were well received. Three Weeks 30-4.

An entertaining bill of great variety from Dr. Herman, the electrical wizard, whose act was interesting and entirely new, comedy, furnished by assistants in the audience, to Helene Greaves, the whistling girl, who was popular, pleased good houses at the Grand. Madame Maurice Morichini has a beautiful voice that was heard to excellent advantage in several well selected songs. Gus Edwards, Kountry Kids, Waterbury Brothers and Tenny, and Donald Bowles and co. in Gully scored hits. La Mase, Quail and Tom offered a fair acrobatic act.

The successful season of the People's Concert Association closed 23 at Caleb Mills Hall with the annual visit of the Theodore Thomas Orchestra, under the direction of Frederick Stock, assisted by Corinne Rider-Kelsey, soprano, as soloist. The splendid concert was enjoyed by an audience that completely filled the hall, with many people standing.

The performance of Maurice Morrison, the Yiddish-German tragedian, who with his co. was advertised to appear in Othello for one night 23 at the Colonial, caused great dissatisfaction when another play was substituted, owing to the non-arrival of the scenery. Many demanded the return of their money after the first act and a disturbance was raised, which the police finally settled.

Rehearsals of the All-Star Stock co. are progressing nicely at the Murat, where the co. begins its Summer season afternoon 30 in When We Were Twenty-One. Old Heidelberg will follow.

If I Were King will be presented by the Indianapolis Lodge, No. 58, K. of P., at the Murat 27-28.

The Colonial will be opened 30 for sixteen weeks of vaudeville and motion pictures. John P. Fitzgerald, a member of the Colonial Theatre co., which is in the hands of a receiver, will be charged with the management of the Sullivan-Considine Agency of Chicago.

Lucille Spinney and Alsworth Arnold, formerly popular leading players of the Forpaugh Stock co. here, who appeared at the Grand a few weeks ago in Making News, will play a return engagement at the same house week 30, appearing in a new sketch written for them, called Two Black Sheep.

Frank Jones, comedian with the Arvine co. at the Park, who played the title-role in Charley's Aunt with so much success when put on by the co. here, went to Dayton, Ohio, week 18 to play the same part with the Arvine-Benton co. at the National Theatre, where he repeated his success. FRANK KIRKWOOD.

SAN FRANCISCO.

Maude Adams Spent Two Weeks Here—Farris Hartman to Open at the Princess.

Maude Adams in What Every Woman Knows at the Columbia May 16 added much to her popularity. The play will run for two weeks, with Wednesday and Saturday matinees. The co. which is a strong one, includes Richard Bennett, R. Peyton Carter, David Torrence, Fred Tyler, Lumsden Hare, Pollett Paget, Lillian Walden, Lillian Spencer, James L. Carhart, Wallace Jackson, and W. H. Gilmore. Campbell Kirby proves enjoyable as portrayed by the excellent Alexander Stock co. Fred Hartman having assigned a part to himself, selecting Colonel Moreau, which he handled in his usual masterly manner. The Squaw Man is the next bill at this house.

Maude Adams danced afternoon 17 for the benefit of Tuberculosis Relief Society.

Farris Hartman, with his co. are now in the city, and have started rehearsals for the opening of the Princess at the matinee 23. Woodland is the bill.

The extravaganza, entitled The Chasers, was given at the Greek Theatre 16 by the class of 1910.

The Van Ness will have the Yiddish co. for a week, and will be the largest co. yet appearing there. Arthur Byron will support Maude Adams when she appears at the Greek Theatre. A. T. BARNETT.

MILWAUKEE.

Albert Brown Given Big Ovation, and Merited It—Carey Lee's First Appearance Here.

Anti-Matrimony, a comedy presented by Henrietta Crossman, at the Davidson, opened a short engagement May 23. The production was extremely interesting to Milwaukee theatregoers, on account of Albert Brown, one of Milwaukee's favorite stock actors, being the leading man. Mr. Brown received a great ovation upon his first appearance and gave a finished performance. Miss Nobody from Starland 30.

An American Widow was the title of a very entertaining play, well presented by the Alhambra Stock co., and the opening performance 23 was witnessed by good-sized audience. Maude Gilbert and Harry Billiard, in the leading parts, again demonstrated their value to the co. by presenting artistically played parts, and both are becoming very popular with Milwaukee theatregoers. Frederick Burt, in an excellent character study; Lewis Cody, in a society part, and Franklin Jones, in a character bit, were excellent. Carey Lee made her first appearance with the co. and her work greatly pleased. Clara Sidney, Anita Van Buren, George MacIntyre, Jack Bennett and Arthur Barry all contributed well played parts. The Engagement 30-4.

The stock co. at the Bijou is meeting with great success this week in presenting A Child of the Regiment, and the opening performance 23 was greeted by a large audience. This excellent co. of melodrama players are scoring quite a success.

Another excellent bill is on the boards at the Majestic and opened 23 to good business. The leading attraction is Alice York and her Scotch lads. This is an excellent act. Another good act is the comedy sketch, Black Wellington, presented by Frank Howard and Edward North.

Maxine Reynolds, assisted by her father, William Reynolds, and John Dunn, former popular members of the Friend Players, are in a comedy with great success in the sketch, Mitha's Burglar, which is being presented at the Crystal Theatre week commencing 23.

A. L. ROBINSON.

JERSEY CITY.

Best Season in History of the Majestic—Good Business at All Houses.

Alma, We Want Du? was the offering at the Majestic for the last week of the season May 23-28, to excellent patronage. There was a great deal of whispering going on in the audience, those who understood the German language describing the action and bits of the comedy to friends. It was a very good production in all respects. Hedwig Richards was excellent as Alma. Her acting was chic and her general manner and bearing showed the artist. Karl Adler as the financier was capital and showed to be a clever comedian. One of the best roles was that of Anatole, the much tempted young man. The part was played by Horst Buiss in an artistic manner. All the other parts were in good hands, and the music was well heard. This closed a season which has been the best in the history of the house. Manager Frank E. Henderson is more than pleased with the season, both in relation to the excellent business done and the good attractions sent to him. Next season will open about Labor Day.

Keith-Pretor's, the Academy of Music and the Bon Ton are still drawing crowds nightly to see constantly changing moving pictures and vaudeville.

Joseph Howe, late stage carpenter of the Duck-Hind Theatre co. died at his home 34 of heavy consumption. He was a member of Jersey City Lodge, No. 34, T. M. A.

Arthur Cunningham, of this city, has been engaged for the role of the Mikado in the Shubert-Bready all-star revival of that opera, which opens at the Casino, New York, 30.

Frances McGrath, of this city, who has just closed a season with Beverly of Graustark, has been engaged as a member of the stock co. at the Hudson Theatre, Union Hill.

Herbert Brady had a season at the first performance of Alma, We Want Du? at the Majestic 23. But he reported everything O. K.

WALTER C. SMITH.

DENVER.

Della Clark Drew Well—Season About Over and Few Attractions Seen This Week.

The season at the theatre, which has been a prosperous one, is almost over and outdoor attractions are now at their height. Della Clark in The White Swan played to large audiences at the Taber May 18-24. The Red Mill 23-25. The Gingerbread Man 20-4. William Collins will be seen in A Lucky Star at the Broadway 23-29. Max in A Lucky Star at the Rejuvenation of Aunt Mary 30-5.

MARY ALKINE PHILL.

Red, Weak, Watery Watery Eyes

Relieved by Murine Eye Remedy. Try Murine for Your Eye Troubles. You Will Like Murine. It Soothes. An Eye Tonic.

AROUND VARIOUS CIRCUITS

CONTINUED ACTIVITY IN THE BOOKING OFFICES OF MANY MANAGERS.

Big List of Attractions Announced by the National Theatre Owners' Association—Reports from C. A. Burt and the American Exchange.

National Theatre Owners' Association.

Here is a list of independent attractions which will be supplied by such producers as the Messers, Shubert, William A. Brady, Lillian, and Company, Daniel F. O'Connell, John F. Slocum, Mort Slinger, and others to the houses of this association next season. In addition to this list will follow very soon a number of leading stars and plays which, for reasons, cannot now be made public, but which will surely be seen in independent theatres. The year will give to theatre-goers a vastly better line of amusement than they have ever had, it is claimed.

Maria Dressler in *The Girl's Nightmare*, Blanche Ring in *The Yankee Girl*, Mary Manning in *A Man's World*, Viola Allen in *The White Sister*, Beanie Abbott in *Yocabel* (Grand Opera), Mabel Hite in *A Certain Party*, May Irwin in *Mrs. Jim*, Gertrude Elliott in *The Dawn of Tomorrow*, Louise Gunning in *Marcella*, Bertha Kallin in *Reverie*, Madame Oily in *Reverie*, Madame Nazimova in *Reverie*, Bertha Galloway in *A New Play*, Maxine Elliott in *A New Play*, Mabel Harrison and Harry Conner in *Lulu's Husband*, Florence Roberts in *A New Play*, James T. Rogers in *Havana*, Jefferson de Angeles in *The Beauty Spot*, Eddie Foy in *Up and Down Broadway*, Sothorn and Marlowe in *Reverie*, Frank Daniels in *The Belle of Brittany*, John Mason in *The Witching Hour*, Cyril Scott in *The Lottery*, William Faversham in *The World and His Wife*, Wilton Lackaye in *The Battle*, Walker Whitehead in *The Melting Pot*, Dustin Farnum in *A New Play*, De Wolf Hopper in *A Matinee Idol*, Marie Cahill in *A New Musical Comedy*, Max Pinner in *A New Play*, Sarah Bernhardt in *Reverie*, Forbes Robertson in *The Third Floor Back*, H. B. Warner in *Alisa Jimmy Valentine*, Sam Bernard in *A New Musical Comedy*, Weedon Grossmith in *Mr. Pardee and the Countess*, An all-star cast in *Madame Troubadour*, George Foy in *The Great John Granton*, Walter Jones in *Going Some*, James K. Hackett in *Reverie*, Andrew Mack in *A New Irish Play*, An all-star cast in *Jim the Penman*, William Hodge in *The Man from Home*, Margaret Anglin in *A New Comedy*, George in *A New Play*, Tom Wise in *A Gentleman from Mississippi*, Douglas Fairbanks in *A New Play*, Robert Mantell in *Reverie*, Louis Mann in *The Man Who Stood Still*, Clara Lipman in *A New Play*, Grace La Rue in *A New Play*, Fritz Scher in *A New Play*, Henry Dixey in *A New Play*, The Chocolate Soldier, The City, Lew Dockstader, The Motor Girl, The Blue Mouse, Mrs. Wiggs of the Cabbage Patch, The Fourth Estate, The Midnight Sons, The Jolly Bachelors, The Kissing Girl, The Dollar Mark in the Deep, Parlo Judith, The Man of the Hour, William A. Brady's latest success, Mother: William A. Brady's new play, Baby Mine: The Summer Widows, The Girl Behind the Counter, The Bachelor and the Girl, Louise Gunning and Mabel Hite in *A New Play*, Daniel V. Arthur's new comedy by Avery Hopwood and Silvio Hein, Daniel V. Arthur's new play by Augustus Thomas, also the big success from the New Theatre, New York, *The Nipper*, The Messers' latest will send out the fifty Lilliputians, who were such a sensation at the New York Hippodrome this season.

American Theatrical Exchange.

W. M. Hinton, who represents the Overall Circuit of theatres in the towns and cities, this office his headquarters. The exchange is now located in the Knickerbocker Theatre Building Annex in suite 822-23-24, and they have recently added the theatre managers belonging to the Southern Managers' Association, including all of the first-class theatres in Virginia, North Carolina, South Carolina, Georgia, Florida, Mississippi, Tennessee, Arkansas and Kentucky.

This office now represents theatres from Baltimore, Md., to Los Angeles, Cal. Recent bookings made through this office for the coming season include John Mason in *The Witching Hour*, Gertrude Elliott in *A Dawn of Tomorrow*, The City, Viola Allen, Walker Lackaye, James T. Rogers, Jefferson de Angeles, Blanche Ring and Vogel's Minstrels.

C. A. Burt's Southern Circuit, Inc.

Jack H. Young has succeeded Messrs. Dillard and Copeland as manager of the Utopia Opera House at Clinton, S. C.

F. O. Swan, manager of the theatre at Bristol, Conn., has arranged with this office to book attractions at that place.

Arrangements are now being made with this office to book attractions at the theatre at Orange, Va.

Messrs. Starkey and Montgomery, managers of the Majestic Stock company, will book this attraction over this circuit next season.

C. A. Burt is booking a route for John W. Vogel's Minstrels through the Southern territory. Mr. Vogel advises that his attraction for the coming season will be superior to any other minstrel attraction under his management. The company will be transported in two special cars, made specially for the occasion. Mr. Vogel is now resting at Vogel's Beach, Millersport, Ohio, after a long and successful tour this past season.

Messrs. Lew Sully and Alfred Kelley, managers of the musical comedy Am I a Chinaman? company, advise that they have given their order for a special car made on the combination plan to accommodate the company and equipment. It is made on the plan of a Pullman. Their season commences Aug. 20.

Mr. Burt announces that there is more doing for the booking of attractions and theatres at his office than there has been for the past two weeks, and if "The Brimstone" continues he will be compelled to move to more spacious offices. "Henrietta," his stenographer, is negotiating for an assistant by the name of "Nancy." Mr. Burt's reply to her is "Am I a Chinaman?" but Roger Selton says, "No, you are a Suburbanite," and the stenographer says, "I am the Girl That's All the Candy."

Route sheets are filling rapidly for the above named attractions.

Charles H. Reno has acquired the absolute right for the well-known play, *Human Hearts*, for the United States and Canada. Mr. Reno

has arranged with Harry Heavy to manage *Human Hearts* company for the Southern territory. This attraction is being booked over this circuit.

SPOKANE.

Bliss Milford and Clara Armstrong Made Many New Friends—Some Interesting Notes.

The Gingerbread Man, featuring Rose Murray, Helen Keers and Wally Heiston, played to good business at the Auditorium May 15-17. David Higgins and co. in *His Last Dollar* was well received at three performances 20, 21. Bliss Milford scored a personal hit. Clara Armstrong, the leading woman, also made many friends. Prince of Night 22-24. The Thief 25. Grace George 26. Henrietta Crossman 27, 28. Margaret Adams 29, 30. Margaret Anglin July 10, 17. William Collier 25, 26. Mrs. Pike Aug. 8, 9.

The D. S. Lawrence Stock co. played *The Spoilers* to S. R. O. houses at the Spokane weeks of 15. Clara Armstrong scored in the role of Cherry Malotte, Jane Vivian Nelson making the most of the weak part of Helen Chester. D. S. Lawrence as Glenister and Alf T. Layne as Dextery were well cast. Sapho is underlined for the week of 22.

A. W. Campton, manager of the Unique Theatre, who was cited to appear before Mayor Pratt to show why the house should not be closed and the license revoked on the charge that his attractions are objectionable, says he will fight the case to a finish.

Seniors students of Spokane College will present a Case of Suspension at the class day celebration 6. In the cast are the Misses A. Gilbertson, G. Gilbertson, Ida Hartinger, H. Stumph and A. Anderson and Alfred Floss.

Frederick O. Normand and Leonard Floss, Prof. W. S. Bittner is conducting the rehearsals. B. F. O'Neill, president of the State Bank at Wallace and candidate for Governor of Idaho, who was a new boy in New York a third of a century ago, following his custom of providing seats for boys and girls of Wallace at every circus, heading a cheering procession to the Barnes Carnival 19, sat in the midst of 200 youngsters.

George Wright, one of the best known theatrical and baseball men in the Middle West, formerly treasurer of the Grand Opera House at Pueblo, Colo., and secretary of the Pueblo Indians, who, up to this season, were members of the Western Baseball League, is in Spokane and will make his home in this city, engaging in a similar line of work.

J. J. Shubert is on his way to Spokane on a tour of the Pacific Northwest. He will pass several days in the city. Theatrical men believe that his visit will redound to Spokane's credit in obtaining the best class of attractions now before the public.

Olaf S. Floss, a promising local baritone, was received with favor at a song recital the evening of 16, when his programme included songs by Brahms, Grieg, and Beethoven. Mrs. F. Wallace King and Amalie Kjaer were the accompanists on organ and piano, the latter also playing Shubert's Impromptu No. 4.

Spokane Ad. Men's Club will have charge of the Orpheum Theatre the afternoon of 31 at an entertainment to secure funds to send a delegation of twelve to San Francisco to capture the 1911 convention of the Pacific Coast Advertising Men's Association for Spokane. The club has several members. The house has been sold out for the day.

Robert H. Conroy, secretary and manager of the Spokane Interstate Fair Association, announces the engagement of Francesca Perillo and his band of fifty pieces and two Spokane bands of thirty pieces each, for the week of October, when the International Dry Farming Exposition will take place on the grounds in connection with the Dry Farming Congress Oct. 3-6.

Mayor Nelson S. Pratt is considering a plan to appoint an official censor for the variety and picture houses in Spokane. He has given orders that the Unique Theatre will have to cut out objectionable features in presenting burlesques, also that the arcades will have to eliminate all suggestive pictures in the future, under penalty of losing their licenses.

W. S. MORRIS.

MINNEAPOLIS.

Corliss Giles and Frances Neilson Made Most of Their Opportunities.

Otis Skinner at the Metropolitan in *Your Humble Servant* May 19-21 proved a delightful attraction. Mr. Skinner, as always, received a hearty welcome, and much praise was given his new leading woman, Iselta Jewell, for the delicacy and charm with which she invested the role of Margaret. Edward Fielding did excellent work and the rest of the cast was no less capable. Howe's Travellers return this week, after which the Grace Hayward Stock co. opens a Summer season, with *The Marriage of William Ashe*, beginning Sunday matinee 25.

At the Lyric an unusually good offering was given by the Squaw Man by the stock co. Corliss Giles did excellent work in the leading role. Frances Neilson made the most of her somewhat limited opportunities, and the others lent efficient support. The play was well staged and the production up to the usual Lyric standard. The County Chairman follows.

The stock co. at the Bijou gave *No Mother to Guide* Her 22-25. Anne Bronaugh in the leading role carried off the majority of the honors, and proved a delightful little player, with plenty of spirit and vivacity. Gladys Montague and Walter Seymour did well and the others were capable. Theims will follow. It is announced that the engagement of the stock co., which was for five weeks only, has been extended through the Summer.

The Miles Theatre, which has been playing the Sullivan and Constance attractions this season, is about to go on the Pantage Circuit. This will leave the Sullivan and Constance bookings for the Unique alone, and will undoubtedly benefit both houses.

CARLTON W. MILLS.

TACOMA.

Few Attractions Here This Week and No Booking Noted.

Nothing especially notable occurred at the Tacoma for some days. His Last Dollar drew a good audience May 16 and a poor one 17. David Higgins as Joe Braxton, Clara Armstrong, a real Georgia born girl, was very acceptable as Eleanor Downs. The Thief 18 was well played before a fair attendance, with Herbert Kelsey and the Shannon well supported, framed and well covered. The Prince of Night 19, 20, fairly presented. Widow Jones 21 seemed to have no good excuse for being presented; fortunately a very limited number of people wanted an evening on this alleged "newest musical comedy."

FRANK B. COLE.

PORTLAND, ORE.

The Thief Well Produced at the Bungalow—Second Week for Baker Stock Company

The Thief was the attraction at the Bungalow May 15, 16, and played to fairly good business. The play was splendidly produced. Herbert Kelsey as Vornin played a strong part, second only to that of Eric Shannon in the role of Marie Louise. As Fernand Leonard 18 appeared in the role of the nineteen-year-old son of the house, who loves the wife of his father's friend. The drama contains only six characters, but the absorbing interest and intensity of the plot and its setting fit it with wide human interest. The Widow Jones was the attraction at the Bungalow 17, 18, with Dorothy Morton as prima donna comedienne. Business was fair. A Woman's Way 23.

Just Out of College, a three-act comedy, by George Ade was the offering at the Baker week 15, being the second week's engagement of Baker Stock co. Swinger, the graduate, who falls in love with the daughter of Pickering, the Pickle Peer, in a part well taken by Franklin Underwood. Benjamin Horning as the pompous pickle magnate was excellent. Margot Duffet, the second woman, was seen in the character of N. W. Jones, ex-wife of Professor Bliss. Lillian Andrews was excellent as Mrs. Pickering, the club woman and social aspirant. Frances Bloom played well the part of the pickle heiress, and her chum, Miss Chigale, was prettily played by Valborg Ahlgren. The rest of the cast played well the parts assigned them, and business was good in spite of the extreme warm weather. Under Southern Skies 22. Prisoner of Zenda 25.

The third week of the engagement of the National Opera co. at the Portland 13-21 was in Martha, with Alda Hemmi in the title-role. The supporting cast was strong, with a superb singing chorus. Business was fairly good for the week. Fra Diavolo 22.

Three performances of the American Beauty Show were given at the Bungalow 20, 21, under the auspices of the Daughters of the Confederacy and the Monday Musical Club, for the benefit of the Portland Auditorium Fund. The houses were crowded, and every turn and specialty received praise. The grand ensemble, just after the prologue, showed the beauties (and there were a goodly number of them) in a splendid costume and a splendidly arranged set. The hostess was Mrs. Herman Heppner, president of the Monday Musical Club, who did the honors most gracefully and acted as interpreter for the six "end men." A number of the prominent women of the city acted as patronesses for the event, which was a great success.

JOHN F. LOAN.

DETROIT.

Marlowe and Sothorn at the Garrick—Miss Courtenay Complimented.

Detrouers were afforded a rare treat in the shape of a week of Shakespearean repertoires at the Garrick May 23-28, where E. H. Sothorn and Julia Marlowe appeared as co-stars. On Monday evening Romeo and Juliet was the bill; Tuesday, The Merchant of Venice; Wednesday, Twelfth Night; Thursday, A Midsummer Night's Dream; Friday, Hamlet; Saturday matinee, Twelfth Night, and Saturday night, Romeo and Juliet. The supporting co. was excellent throughout and the settings and costumes were of a sumptuous order.

Winona Winter, heralded as the headliner at the Temple 23-29, offered a brief but versatile act, which included ventriloquism, a Swedish imitation and a few songs. Ralph Smalley, late of the Boston Symphony Orchestra, offered a strong number. Others on the bill were Marville and Higgins, Six American Dancers, Nussent and Co., Keane and Briscoe, Flying Martins, Kateborn Lohmet, and Mailla and Bert. Next week, Carnival of Rome.

Vandahs, Gladys offered *Two Orphans* at the Lyceum 23-29, and Miss Courtenay was complimented on her carefully drawn characterization of Louise.

Arnold's Serenaders was the closing offering at the Gaiety 23-28, and Bob Van Osten led the funmakers. The olio was unusually good. Manager Ward reports that the Gaiety has had a very successful season, and, in justice to his careful and well disciplined management, we may add that his theatre has brought forth a class of patronage somewhat new to local burlesque.

The Rollicking Girls offered a well balanced attraction at the Avenue Theatre 22-28, and the Fay Foster co. will be the attraction next week.

The new Miles Theatre is receiving an excellent class of patronage and offering acts new to Detroit in the way of vaudeville. The ten, twenty, thirty prices seem to appeal to an unusually large public. No expense has been spared in making the new theatre comfortable and attractive.

ELYP A. MARGIN.

SEATTLE.

Walter Damrosch's Orchestra Delighted Large Audiences at the Moore—Personal Mention.

At the Moore the attraction was Walter Damrosch and the New York Symphony Orchestra May 19, 20, which delighted large audiences. Several talented soloists and an excellent chorus contributed to the enjoyment. The concerts were given under the auspices of the Ladies' Musical Club, the most successful organization of its kind in the city. Seattle's representative society was in attendance. Lincoln High School pupils in The Co-ed 21. Dark 19-18. The Thief 22-25.

Cousin Kate 15-21, at the Grand, played to small and medium houses. Jeanne Russell appeared in the title-role, and Ray F. Brandon was leading man. Dorothy Morton in Widow Jones 22-25.

At the Seattle Fallen Among Thieves 15-21 was presented in a realistic manner by the Russell and Drew Stock co., under the capable direction of R. E. French. The attendance averaged good business. Brenda Fowler as Grace Field sustained the role with skill and fidelity. True Boardman showed his ability to good advantage as leading man. In the cast were Eva Marie French, Claire Sinclair, Anita Allen, Virginia Ramey, Charles Connors, Edward Kelle, George B. Berrell, Loring Kelly, Frank Seaward, and others, who contributed to the success of the performances. Chinatown Charlie 22-25.

The offering at the Loie was The Two Orphans 15-21, which was presented in a vivid manner before medium and large houses. Aileen May and Margaret Nugent as the orphans gave a faithful delineation of the parts. Fay-gene Whitaker as Pierre and William Morris as Jacques made the most of their respective roles. Lillian Griffith as Madame Frochard

was convincing, and the other members of the co. rendered efficient support. Under Two Flags 22-25.

Ronita, who won considerable popularity in Wine, Woman and Song, presented at the Grand several weeks ago, will be the attraction at the same theatre during the Summer months.

BENJAMIN F. MESSERBY.

PITTSBURGH.

The Nixon Ends a Forty-One Weeks Season—Offerings of the Closing Dramatic Year.

PITTSBURGH, May 23.—To-night the Nixon ended its season of forty-one consecutive weeks with Pinner's play, *Mid-Channel*, which has been the attraction during the week, and the attendance was of good size. Ethel Barrymore has greatly matured, and her portrayal of Zoe Blundell was a revelation to her many admirers here who have been accustomed to seeing her in light roles quite foreign to this, which is emotional and powerful. Her mannerisms have vanished, and her acting of this new part marks the dawn of a new Jack O. Grey was Hon. Peter Mottram of H. Reeves-Smith is convincing and highly praiseworthy. Charles Dalton acquitted himself creditably as Theodore Blundell, and the others in the cast were excellent. It is not an edifying play, and if it was not acted by such finished players it would be obnoxious. The stage settings were handsome and substantial.

There is not the least vestige of an excuse for the existence of Three Weeks, which is the play offered at the Lyceum this week (inasmuch as it is a crude, poorly constructed, and is absolutely worthless). The attendance has been somewhat large, but the audiences seemed disappointed, as they probably expected to see something risqué and were fooled, and laughed aloud at several of the situations, which were supposed to be deeply dramatic, to the evident displeasure of the players. Jeanne Towler made a good looking queen and worked hard, but her efforts were in vain in such a role. Frank J. Kirke furnished some comedy as Captain Gibby, and it was effective. Jack O. Grey was well made up as Dmitry and did good work. The rest of the company was mediocre. The scenery was attractive, but inconsistent in some parts. Underlined is Alma. We Wobnab Dui which will close the season of this playhouse.

Prince Kaci was capably played by the Harry Davis Stock company at the Doghouse the current week and William Ingersoll in the title-role was enjoyable. This company moves to the Grand on next Monday afternoon for an indefinite run, which may last until the vaudeville season is in the Fall. Aristocracy is next week's bill.

The Follies of New York and Paris will be the show at the Gaiety the coming week.

The Pittsburgh Hippodrome opens at Forbes Field on next Monday night, and Director Harry Davis announces a lengthy, varied and strong bill.

Buffalo Bill's and Pawnee Bill's Wild West Shows Combined will exhibit in the East End on next Monday and Tuesday.

Weather during the week has been too cool to attract many people to our three parks—Kenwood, Southern and West View—but when it gets permanently warm the attendance will likely be large at all of them.

ALBERT S. L. HEWER.

BALTIMORE.

The Aborn Opera Company's Success—Stock Companies Popular—Other Events.

BALTIMORE, May 23.—The Aborn English Grand Opera company, at Ford's Grand Opera House, is having a successful season as could be desired. Standing room only is the rule at every performance. Martha and Faust were sung in a delightful manner this week, and The Bohemian Girl will be heard, beginning Monday night.

The Page Stock company presented St. Elmo this week in fairly good business. Robert T. Haines will head the company in Caste next week.

The Payson Stock company and Rachel May Clarke presented the Real St. Elmo at the Holiday Street. The same company will be seen next week in Camille.

Roy Nelson, a prominent member of the Baltimore Athletic Club, made his debut in vaudeville this week at the Maryland, appearing in a sensational swimming and diving act. Mr. Nelson is a great favorite here and is reengaged as one of the best amateur swimmers and divers in this city.

Vaudeville and moving pictures are presented at the Academy, the Wilson, Lubin's, and Gayety.

HAROLD BUTLER.

CLEVELAND.

The Colonial and Holden Stock Companies Have Outdoor Amusements to Compete With.

The regular season of 1909-10 at the theatres is a thing of the past, and the Summer amusements will now have full sway for a while, and all the outdoor places are preparing for hot weather.

While the stock co. playing at the theatres hall with delight the cool evenings.

The Cleveland Opera and Oratorio Society, under the direction of Adolph Liewenganz, has been giving a week of grand opera at the Republic Avenue Opera House May 23-25, which reflects great credit on the director. The staging was done by Homer Lind, and Eleanor Flinn, one of Cleveland's dancing teachers, has directed the ballet, and the work of each was artistic.

The Hermita give their annual stunt 30-4. This year it is The Hermita at Happy Hollow.

The stock co. at the Columbia Theatre presented My Friend from India 23-25. Brown's in Town 30-4.

The Holden co., at the Cleveland, presented Tempest and Sunshine 23-25. Ten Nights in a Barroom 30-4.

WILLIAM GRANTON.

OMAHA.

The Woodward Stock Company Enthusiastically Received—Some Dates Ahead.

The Woodward Stock co. opened a four weeks' engagement at the Boyd May 21 in Peter Pan, with Eva Lang in the same part. The play was remarkably well staged and the individual members of the co. deserved the enthusiastic welcome that was afforded them. For week of 29 Sham.

At the Gaiety the Boondia Stock co. is doing well, bill for week of 22 being Monte Cristo. St. Elmo 28-4.

The immediate billings at the Brandeis are: Otis Skinner 23, The Alaskan 30, 31, Margaret Anglin 2-4, Jacob Adler 7, 8, Mrs. Pike 10-11.

J. R. RINGWALT.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Probably the most marked change that has taken place in the style of picture acting in the last year or two has been in the matter of tempo. In the old days the pictures were literally "moving" pictures, and lively moving at that. Everything had to be on the jump. The more action that could be crowded into each foot of film the more perfect the picture was supposed to be. Some of this manner of picture acting still survives, usually when an old timer does the acting or directing, but, generally speaking, it has given place to more deliberation. People in the pictures now move about somewhat after the style of human beings, instead of jumping jacks. For all of which let us give due thanks to the special divinity that rules over motion picture affairs.

One producing company, the Biograph, was a pioneer among American producers in this reform, and its films have long been distinguished by deliberation and repose, to such an extent that at one time it was a matter of much comment and criticism on the part of those who looked on the innovation as little short of sacrilege. Indeed, it may now be told, as a matter worthy of record, that the Biograph's first experiments along this line were undertaken with no little hesitation and fearsome doubt. Those having the responsibility for the change felt that they were treading on thin ice. So deeply rooted was the notion that speed was the thing, that the experimenters were fearful that their attempts to introduce real acting into the films would be met with derisive laughter. Possibly to their astonishment the change at once met with the approval of the public. The people who paid their money to look at the pictures applauded the new idea (new in American pictures), and from that moment the habit commenced to grow, and has kept on growing ever since.

There is good reason why the public approves of slow acting without itself knowing or realizing the reason why. The spectator who is reading the story by the action of the picture is better able to understand the things that are going on when the acting is properly timed. The slow, impressive and deliberate speaker is always more effective as an orator than the rapid-fire talker. Even the successful actor or popular singer is obliged to make himself understood, and the actor employs both speech and acting. The same rule applies to picture acting, with this difference, that in the pictures the action alone must tell the story; there are no spoken words to aid in conveying the idea. The public is not rapid in comprehension, as a general rule. We have only to remember how slow many people often are to see the point of an obvious joke when it is told to them from the stage, to understand the truth of this statement. It is not strange, therefore, that spectators generally prefer deliberation in picture acting.

How far can and should this matter of deliberation and repose be carried in motion picture work? Again we find the answer in the one rule: Be natural. Let there be as much deliberation as the character of the action will naturally permit. Any more deliberation is ridiculous; any less is tempting failure. It is the mark of the good director to know just how far he can go in this direction. Some of them—one in particular that this writer has in mind—very often go to the limit in seeking for effective deliberation, but the one referred to seldom if ever goes too far, although to some people there may be times when he appears to do so. But excessive deliberation is not a matter that can be safely handled by novices or by those who are not sure of their ability to master the situation. It requires rare skill and delicacy of feeling to avoid overstepping the limit and to get just the proper degree of deliberation for the most impressive effect. Unless perfectly sure of himself, the average actor and director would do well to steer his craft by the signal light already pointed out: Be natural. Small boats should sail close to the shore.

A correspondent signing himself "Scenario Writer," asks "The Spectator" for

advice as to what he should do about a scenario which he submitted to an independent company in April and has since then been able to get no satisfaction regarding it. He claims he saw the scenario in the office of the company on May 2, but that the officers now claim they can find no trace of it and express doubts that they ever had it. They suggest that he submit another copy, but "Scenario Writer" hesitates to do this, because they might keep the original and send him back the copy, refusing to buy. There are three pretty good reasons why "The Spectator" can give no definite advice on this matter. First, "Scenario Writer" has neglected to furnish his own name and address; second, he does not state the identity of the film company, and third, the scenario he is so worried about may or may not be worth the trouble he is taking over it. Generally speaking it is safe to assume that the manuscript has been merely mislaid and he would be safe in submitting a second copy. If his work is good enough to induce a film company to steal it, there is no good reason for believing that they would do so, no matter how corrupt they might be at heart, for the simple reason that they would probably want more of his good stuff and they would know they could not get it unless they proved themselves on the square.

Sam Adelsten, of 70 White Street, New Haven, Conn., writes in reference to a practice of certain New York picture show managers who bill old films under new and misleading titles, and states that he has noted the same habit in his town. He

mentions one house, the Studio, which, he declares, bills films sometimes seven weeks old under new titles, claiming them to be new. Sandy the Substitute appeared as "A Perilous Mission"; Mephisto at the Ball was called "My Lord of the Ball"; The Clay Baker was re-named "A Wonderful Invention," and so on. It is a mean and cheap swindle whether practiced in New Haven, New York, or any other place, and constitutes one of the minor evils of the business which should be corrected. It is difficult to see where the house that employs it gains anything. The people who pay admissions under the belief that they are to see something new are sure to resent it when they find they have been swindled, while the legitimate patronage that might have been attracted by the correct titles of the films is deliberately kept away. Honesty is a pretty good policy, even in these degenerate days.

Frank W. Huntley, manager of The Huntleys, a traveling picture show "elaborated," as he writes, "with electrical and costume effects," is very much pleased with THE MIRROR's motion picture department. "A perusal of your criticisms on film productions and general reports on the film trade generally," says Mr. Huntley, "has caught our attention and we wish to congratulate you for giving us a fair impression of new films regardless of whether the makers advertise in your columns or not. With some of the journals it's either all the 'independent' films to the bad or all the 'Trust' films are worthless." Wonder what particular "journals" Mr. Huntley is driving at.

THE SPECTATOR.

Reviews of Licensed Films

Ramona (Biograph, May 23).—When a motion picture producer undertakes to translate any standard literary or dramatic work into film language (if one may be permitted to thus designate this medium of transmitting thought) he owes it to his subject as well as to his own self-respect to give the translation or adaptation a tone and quality that at least approach that of the original. He should do his utmost to do justice to the subject. This is what the Biograph producers have obviously attempted in their film rendition of Mrs. Jackson's novel, "Ramona," and that they have succeeded to a marked degree cannot be doubted on witnessing the film in exhibition. As already reported in THE MIRROR, the scenes shown in the picture are the identical ones in California that Mrs. Jackson had in mind in writing the story, but more important still is the careful and intelligent study that the adapter must have given the novel for the purpose of arriving at the soul of the story. The central thought that Mrs. Jackson sought to convey, the pathetic love of Ramona and Alessandro and the injustice they suffered at the hands of the white race, is revealed no less strongly in the Biograph film than in the pages of the printed book. The opening scene alone appears a trifle stilted. After that we are carried along, step by step, with the skill of a master hand through the consecutive stages of the tale, the interest growing with each new development and the feeling becoming fixed in our minds that it is reality and not fiction that we are witnessing. Space does not permit full justice to the film in this review. The story, deep as absorbing as it is, is best read in the picture or in the novel, and has already been told briefly in these columns. Attention should be called, however, to a few remarkable scenes—one of them the destruction of Alessandro's village, which we see with the poor Indian from a mountain top looking down into a valley a mile or more away. The burning huts, the hurrying people and the wagons of the whites are clearly visible, though they appear but as mere specks in the distance. Other scenes that are deeply affecting are where the unhappy pair are driven from their poor shelter by the whites and are again made to move on till they lose their child in death, and Alessandro goes mad and is killed. Ramona mourning by his body as Felipe, her foster brother, at last finds her in a fitting close to this remarkable film.

Romeo Turns Bandit (Pathe, May 23).—Pathe Freres evidently realize the value of the excellent comedian, Max Linder, in picture farces, for they are using him frequently of late. In this story he appears again as an ardent suitor for a young lady's hand, the father being opposed to his pretensions. To convince him, the lover arranges with two of his friends to masquerade as bandits. They capture the father and leave him tied in a way that permits of his gaining his freedom in a short time. They then pretend to kidnap the girl, and send word that they are holding her for ransom. Max now presents himself before the father and offers to rescue her, accomplishing the feat with a show of bravado and prowess that wins the old gentleman's gratitude and the hand of his daughter.

Little Mary and Her Dolly (Pathe, May 23).—This is a child story of considerable pathetic interest, and acted without the display of pantomime and camera consciousness that has frequently been noted in French dramatic stories. A poor woman, who is an invalid, is unable to buy fruit that she craves, and her little daughter, out of the goodness of her heart, starts out to sell her doll to get the necessary money. Another little girl, the daughter of a wealthy woman, sees the doll and throws it to her dog, but the cruel child's

mother makes the matter good by coming to the poor family's aid and replacing the damaged doll with another.

The Unlabeled Letter (Selig, May 23).—This is a "rube" comedy, telling of Uncle Hiram's visit to the city, and it appears to please certain classes of spectators who are not too critical regarding the burlesque style of the comedy and the ancient fables of some of the incidents. Uncle Hiram sets out to visit his nephew, and spends his first night in a city hotel, where he has trouble with the safety matches, and winds up by writing a letter which he tries to mail in a fire alarm box, getting himself arrested and locked up for the night. When his nephew gets him out in the morning he has had enough of city life and is glad to go home to the farm.

Convict No. 798 (Vitascope, May 24).—Strong and effective in a number of its scenes, this film wins warm applause at its close in most houses where it is exhibited. It undertakes to show the reforming influence of religious music on the mind of a hardened criminal, and, accepting the intention for the deed, it strikes a responsive chord in the hearts of its spectators. It cannot be denied, however, that its appeal and convincing qualities would have been greater if a more probable basis had been laid for the criminal's conversion. He curses the judge when he is sentenced, and is so dangerous in person that he is put into solitary confinement. Breaking out, he seeks the life of the judge by entering his house at night and preparing to murder him, but his hand is stayed when he hears the daughter of his intended victim singing in the room above. We are told by a subtitle that the song arouses memories of the past, but this statement could be accepted more readily if we had been told at the outset what those memories were. He has been all along a brute of such vicious nature that it is difficult to believe that one religious song could have so easily made an impression on him, much less changed his entire character. However, as already intimated, the moral intention of the theme is so good that we may accept it without too close criticism. The acting all through is very creditable, although the convict would have stood, tending down.

All on Account of the Laundry Mark (Edison, May 24).—There is some amusement in this comedy film—quite as much as could be expected from a plot that has so very little to it—and that little not overstrong in plausibility. The acting is of fair quality, subject to improvement, however, where the wife is seen talking to herself and the husband becomes unnatural in some of his movements. A man and wife are seen going over the laundry, casting out the worn garments belonging to the husband and marking the new apparel with his name. The cast of shirts are given to a tramp, who gets into trouble and is arrested. The police are represented as exceedingly dull, as they assume that the laundry mark gives the tramp's correct name. They notify the wife that her husband is arrested, and she rushes off to his assistance, leaving a note at home for an expected guest, stating that she has gone to the police station in great trouble. This note causes the husband to assume that the wife is arrested, and he rushes to the police station also, or rather two stations, as he visits number one and two before finding her. All is then explained, and the pair decide to mark no more laundry.

Fortune's Fool (Edison, May 24).—This short comedy film reintroduces a former popular picture comedian in his first of recent farces, and it is a welcome return, although it might have been wished that he had been given

(Continued on page 18.)

GENERAL FILM COMPANY

MAKES ITS FIRST PUBLIC ANNOUNCEMENT OF OPERATIONS.

Takes Over the Kleine Exchanges and the Howard Exchange of Boston—It is Assumed That Other Exchanges Will Follow, Although the Matter is to Be Entirely Natural and No Coercion is to Be Employed

The General Film Company, the million dollar organization established some time ago by manufacturers and importers licensed by the Motion Picture Patents Company, has at last come out from under cover and made its first authorized statement. It is not nearly as sensational as was expected, and possibly hoped for, in some quarters, but it will serve for endless speculation and gossip for some time to come as to what may happen later. The statement, dated May 27, tells its own story:

General Film Company Statement.

"The General Film Company, which was recently organized with an authorized capital of \$2,000,000, has issued the following statement:

"The General Film Company was organized to conduct a film renting business and has obtained exchange licenses from the Motion Picture Patents Company.

"The company has leased the entire building at 10 Fifth Avenue, corner of Eighth Street, New York city.

"The exchange licenses obtained from the Motion Picture Patents Company are identical in their terms with the exchange licenses under which other film renting exchanges are conducted, and the company will operate under the rules and regulations of the Motion Picture Patents Company.

"The General Film Company has been negotiating with certain existing film exchanges with a view to purchasing them, and recently applied to the Motion Picture Patents Company for permission to acquire these exchanges. Favorable action by the Motion Picture Patents Company enabled the General Film Company to purchase the following exchanges:

"Kleine Optical Company, Boston, Mass.
"Kleine Optical Company, Chicago, Ill.
"Kleine Optical Company, Denver, Colo.
"Kleine Optical Company, New York, N.Y.
"Lubin Film Service, Philadelphia, Pa.
"Howard Moving Picture Co., Boston, Mass.

"Arrangements are under way for the prompt transfer of these exchanges to the General Film Company. The existing working organizations of the exchanges that have been acquired will be continued, and every efficient employee will find opportunities for advancement.

"The General Film Company obtained favorable action of the Motion Picture Patents Company in connection with the purchase of the exchanges mentioned above, by showing that the acquiring of these exchanges would not disturb or injure the business of existing exchanges.

"The charter of the General Film Company does not permit it to engage in the business of exhibiting motion pictures or to own or operate theatres.

"The business of the exchanges that have been acquired will be conducted as heretofore, and the requirements of their customers will receive the most careful attention.

"The officers of the General Film Company are: J. J. Kennedy, President; George Kleine, Vice-President; J. A. Barst, Treasurer; William Pelzer, Secretary.

A Few Comments.

Careful perusal of the above indicates the policy of the General Film Company. It is in the field as an exchange factor but not as a monopoly in that line of business. Those exchanges that later go in will obviously do so from mutual interest and not from coercion. The effect of its existence, however, cannot but be of benefit to the orderly and systematic development of exchange methods. Those licensed exchanges that prefer to remain as they are will feel free to do so, but will also feel the necessity of regulating their methods of business along conservative and upright lines, to even a greater extent than they have in the past.

IMPORTANT PATHE FEATURES.

Pathe Freres are releasing a number of features during the next few days. Friday, June 3, an art film, "The Two Portraits," is announced. It is a story of a child's love for her dead mother, and is said to be most perfectly acted. Saturday, June 4, is Macbeth, 907 feet, which we can well believe really should be released as an art film, for the staging is said to be superb and the acting magnificent. Monday, June 6, marks the release of the second American picture, The Flag of Company H. It is described as being a powerful Western drama of thrilling interest, and is a picture that should make a strong impression. Friday, June 10, is the date for a colored Russian art picture, Dimitri Donoski, being a story of the Tartar invasion of Russia, with the characters taken by leading Russian actors and made in genuine Russian scenery.

SELIG

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

The Barge Man of Old Holland

A grand old story of the Netherlands

Sounds good—doesn't it?

Length, about 1000 ft.

Code word, Holland

RELEASE DATE, JUNE 6

FRED WALTON

the World's Greatest Pantomimist, joins the SELIG forces and will be seen in a "Button Bursting and Riotous Comedy" of the "Walton Brand"—Can you beat Selig?

At Last!

THE

Range Riders

A story of the West—You have waited patiently for this announcement and we appreciate your indulgence—"the Big thing has come."

RELEASE DATE, JUNE 9

Length, about 1000 ft.

Code word, Riders

WEEKLY BULLETIN SENT POST FREE.

LET US PUT YOUR NAME ON OUR MAILING LIST

S

SELIG POLYSCOPE CO. INC.

45-47-49 RANDOLPH ST. CHICAGO, U.S.A.

THANHOUSER FILMS

"SWEEPING THE COUNTRY!"

RELEASED FRIDAY, JUNE 3d

A Great, Startling, Vibrant Story of Love in the North

THE GIRL of the NORTHERN WOODS

Not a "Thriller" But a High Class Drama That May Thrill You Through and Through
Approximate Length, 985 Feet. No. 118. Code Word, Northern.

Magnificent Posters Free—Ask Your Exchange for Them



THANHOUSER COMPANY, - New Rochelle, N. Y.

What We Said About INCENSANT HAMMERING—and We Meant Every Word of It.

May 8, 1910.

Messrs. Stetler & Kerr, Empire Theatre, Reading, Pa.
Gentlemen:—Your favor of the 5th inst. to hand and we thank you for the interest you display in our work and for the demand you are making on your exchange for our film. THIS INCENSANT HAMMERING AT THE EXCHANGES BY THE EXHIBITORS WILL, RESULT IN EVERY EXCHANGE SUPPLYING AND EVERY EXHIBITOR GETTING WHAT BOTH OF THEM NEED—THANHOUSER FILM. Very truly,
THANHOUSER COMPANY.

KALEM FILMS

The Price of Jealousy

ISSUE OF WEDNESDAY, JUNE 8th

A strong dramatic subject of great merit telling the story of how the jealousy of an artist's model brought unhappiness and misery to herself and her artist lover.

The Exiled Chief

ISSUE OF FRIDAY, JUNE 10th

A pathetic Indian story of a Seminole Chief and his tribe who were driven from their homes in the Everglades of Florida to dwell among unfriendly tribes in the West. Beautiful scenery, excellent photography. A great educational feature film, historically correct.

KALEM COMPANY, - 235 West 23d Street, New York

ESSANAY FILMS

Ready for Release! Our Greatest Western Feature Picture!

Release of Saturday, June 4

AWAY OUT WEST



This picture is one of the most magnificent Western subjects ever released by this firm. Tremendous in its dramatic situations, awe-inspiring in its scenic surroundings, superb in its photography. The story deals with mining life in the West. The action is monopolized by two young prospectors, one of whom, through the selfishness of the other, is left to die in the desert. Conscience triumphs in the end; he goes to seek his lost comrade, and a reconciliation is established. (Length, approx., 1,000 feet.)

ANOTHER FAMOUS BABY PICTURE

Release of Wednesday, June 8

BURLY BILL

This picture comedy is something very much out of the ordinary. It is another of the pretty Essanay Baby pictures, with especial appeal to ladies and children and all lovers of children. "Burly Bill" is a representative of the "burly-shoo man." He breaks into a house and finds it deserted save for a sleeping infant. He removes the baby to a neighboring house, where two other little sleeping tots are left alone. You may imagine the complications which follow. The moral is found in the note left by Burly Bill: "Don't leave yer kids in the house alone. You can never tell what will happen." (Length, approx., 980 feet.)



Smile with Essanay! Read a Tomahawk with an Essanay Guide.

ESSANAY FILM MFG. CO.

435 North Clark Street,
CHICAGO, ILL.

American Release

THE FLAG of COMPANY H

Length, 918 ft.

Released Monday, June 6

A Powerful Western Drama

Will Hold Your Audiences Thrilled

A story of supreme interest from start to finish.

BOOK IT NOW

PATHÉ FRÈRES

NEW YORK
41 West 25th Street

CHICAGO
35 Randolph Street

REVIEWS OF LICENSED FILMS.
(Continued from page 16.)

a story with more meat in it and that of fresher quality. He appears as the rejected lover, who declines on suicide, but by a series of circumstances is prevented at each attempt from carrying out his design. Boys steal his revolver, his knife strikes an obstruction in his pocket, the limb of the tree breaks when he tries to hang himself, the water is too shallow for drowning, and finally the gas is out of order when he seeks to go off by that route in a hotel bedroom. The girl, learning of his attempt, hunts him down, and finds him waiting for the gas to work, but he does not appear at all glad to see her, even though she comes to him with a kiss. One fault with his acting, which he has easily corrected, is a tendency to address an unseen audience in front—otherwise the camera. His facial expressions are good, but would be more effective if not directed toward the spectators so personally.

Over the Cliffs (Gaumont, May 24).—This realistic thriller, pictured in romantic sea-shore scenes, would be more acceptable if the story had furnished more excuse for the vicious nature of the "heavy." Because a woman rejects him, a sailor steals her child, wraps it in a piece of sailcloth and throws it into the sea, where it floats until picked up by a fisherman. The would-be murderer is detected by his cap, which has been picked up by a dog. The story lacks convincing qualities.

Floral Studies (Gaumont, May 24).—These are a series of colored views of various flowers in bloom and are quite attractive.

Max Leads Them a Novel Chase (Pathe, May 25).—This is another Max Linder picture, with our friend in the character of a "Homes" who gets safely away with the goods. This writer is not partial to stories of this character in motion pictures, although they should be no more harmful than when presented in type in newspapers and magazines. However, we all know Max isn't that kind of a chap, and we forgive him this time. He "swipes" a necklace from a lady's neck at a ball, and is pursued by the entire crowd, with a few Pathe policemen added. It is a chase picture, with a few new wrinkles, and ends with the escape of the culprit in a balloon.

Capturing Cub Bears (Pathe, May 25).—Only one cub appears in this picture, and we are inclined to suspect that he is a tame one. However, he puts up a pretty good struggle at times, and the picture, which is a colored one, photographed in very pleasing surroundings, forms an entertaining release. Native hunters start out to capture the cub, and appear to find him in a cave in the mountains. He is tied with ropes and a ring put through his nose, and after that he becomes as docile as a kitten.

Tin Wedding Presents (Kasanyar, May 25).—This tells a story of the aftermath of a

tin wedding, and is sufficiently amusing to be welcome. Less "acting" by the actors would have been better and less talking to the camera would have made it more convincing, but it seems we can't have everything we want in motion pictures—at least, not all at once—and in this case we must not permit our enjoyment of a clever film comedy to be dampened by too much stress on defects that are common to nearly all motion pictures. Tin Wedding Presents has considerable humor, and is enjoyable despite its few faults. The load of tinware received at the tin wedding brings joy to the heart of wife, but she hubby with feelings of disgust. He hires a tramp to enter the house and steal the junk, but a real burglar beats the tramp to it, and is astounded when hubby hands him a hamper loaded with the stuff and helps him on his way. When the tramp arrives, hubby mistakes him for a burglar, and has him arrested, but secures his release when he discovers the error. All this costs him a pretty penny in stage money, which he handles just like stage money. To make matters worse, the next morning he gets all the junk back by express, with a note from the burglar refusing it with "tasks."

Where is Mulcahey? (Kasanyar, May 25).—There is more real laughter in this film than in the preceding, although the story is not so humorous. Part of the laughter comes when the bad boys strip off Mulcahey's trousers when that individual, the "pride of the police force," is held fast in a hole in the fence, through which he had tried to crawl in pursuit of the boys. If they had left him only a few inches of the trousers it would have been more decent. His fellow officers take him back to the station house wrapped in a blanket, and we are told that his glory is gone, which we may well believe.

The Cliff Dwellers (Kalem, May 25).—Quite convincing scenic backgrounds are used in presenting this especially fine picture and the Kalem players show rare intelligence in giving to it carefully studied atmosphere in costume and acting. We see the rude home of a cliff dwelling family of Indians, with a girl coming down for water at a spring below. Here she is attacked by a hostile plains Indian, but a male cliff dweller arrives and the hostile is overcome. The two cliff dwellers then show an attraction for each other, and we know that he is to be her favored lover. Now comes another cliff dweller to offer barter to buy her from her parents. The newcomer is a fierce chap, who overawes the family, but not the girl, who turns to her chosen lover in preference. The two lovers decide to fight it out and a battle with clubs follows on a shelf of rock, the fierce suitor apparently dispatching his adversary. The vanquished man, supposed to be dead, is laid to rest in a cave, but an old man of the tribe discovers that there is life in the body, and he revives him with herbs and water from the bowl that had been left with the body. The revived

lover has been restored to his sweetheart when the rival, coming for his bride, is seen climbing up the ladder to the cliff house. The lover now pushes the ladder away and the rival is dashed to death down the steep cliff. Bloody as this story is in some of its details, it nevertheless gives us no shock of horror, because it tells a story that is consistent with the characters of the savage races with which it deals. Attention to detail is apparent all through and the Kalem Company is entitled to strong praise for the production.

A Knot in the Plot (Biograph, May 26).—Fairly interesting comedy with a Western cowboy background is presented in this film, acted with the usual Biograph skill and with a welcome absence of what this writer has designated as camera consciousness. A Western miss has two lovers, a dandy cowboy and a very earnest Mexican, of whom she chooses the latter. One day she permits the dandy chap to escort her home, and this causes the Mexican to upbraid her and leave her sobbing. The other cowboys finding her thus, and just having seen her with Dandy Jim, assume that he is to blame. So they capture him, bind and gag him, and rush him off to the girl's house, bent on forcing a marriage. But in the meantime the Mexican has recovered from his fit of anger, and has had the girl away to the parson's for a quick marriage, so that the good intentions of the cowboys come to nothing.

In the Great Northwest (Relig, May 26).—Acted with much more effectiveness than is usual in frontier drama, this picture is one of considerable strength, and would be still stronger if it had been more clearly constructed. It is a romance of the Northwestern forests, and the atmosphere is admirable. The daughter of the factor falls in love with a young trapper who bids her good-by, and goes away with the others on the big hunt. In the meantime an Englishman sent out by the Government arrives at the settlement, and falls in love with the girl, marrying her before the return of the hunters. When the first lover comes back and learns the truth, the scene is one of pathetic interest. Sadly bidding her be faithful to her chosen husband he wanders off into the forest to have it out alone with his wounded heart. There is a fight with another frontiersman during the action of the picture, but its object is uncertain, and it appears to have no place in the story, except to confuse us in reading the plot.

The Brave Deserve the Fair (Lubin, May 26).—This picture has an extremely realistic and carefully carried out scene showing a surgical operation, in which transfusion of blood from a healthy young man to the veins of a suffering young woman. The idea is not new, as it was used not long ago in a French film and more recently in an Irish. The manner of working the incident into a love story is new, however, in the Lubin picture and the ending is more cleverly conceived than in

either of the other films. A young woman, an heiress, is taken ill on the street, and is helped home by a strange young man and a doctor, and it turns out a lucky encounter for all three, as the doctor gets a patient, the girl a savior, and the young man—but we are ahead of our story. The doctor decides on transfusion of blood, and in the papers offers \$100 for a healthy subject. The young man determines to offer himself, but after from delicacy of feeling or to get the money without betraying his identity, disguises himself, and is recognized only by the doctor. Later when the girl is convalescent he meets her at a summer cottage, and she discovers his part in the affair by a scar on his arm similar to one on her own. After this the ending is easy. The acting is quite good and free from undue facing front.

Signal Industry in the Bahamas (Lubin, May 26).—Interest attaches to this film as it shows us strange scenes and a strange industry, the making of rope by natives in the Bahamas from long fibre gathered from tropical growth.

The Fairface Princess (Melies, May 26).—There is a pretty love romance in this Western story of early frontier life, and the Melies players have handled it very well. A family of pioneers crossing the plains is waylaid by a massacre by the savages. A little girl being spared, and she is adopted into one of the Indian families. When she grows up she is beloved by an Indian but by a white officer. The Indian is bent on ending the rivalry with a knife, but the white officer's sister catches his knife away from him and the foster father of the girl turns her over to her white lover, telling the circumstances of her parentage, thus satisfying the sister, who had been opposed to her brother's marriage to an Indian.

Mirror of the Future (Pathe, May 27).—A number of trick dissolving drawings are introduced into this picture. They are cleverly done and are unusually laughable. A street faker shows magic mirrors which he has for sale. They show people what they may expect to become in the future, the revelations appearing in the form of outline drawings that change into different shapes and figures.

A Prince of Worth (Pathe, May 27).—This is the third film within the week in which Max Linder is introduced as the principal actor. In this instance he appears in a new light, displaying in amusing versatility, even if he cannot be said to shine very brightly. He is supposed to be a prince in love with a strolling singer, whom he marries. His father and mother have picked another wife for him, and he is furious when he confesses the truth. But he is game and goes out with his young wife to earn his own living, becoming an acrobat. Some years later the pair have become headliners in vaudeville and we see Max doing a stunt on the stage. The exhibition is rather weak for a star act, though quite creditable for an amateur. His father sees it from a box and, his rage having passed away, he takes the son, wife and child home to the bosom of his family.

Friends (Kalem, May 27).—Cleverly constructed and warm with charming heart interest, this is one of the best of the films produced by the Kalem players during the recent Southern trip. It is the story of two young girls whose love for each other is mutual and sincere. They are both in love with the same young man, and each one in turn, learning of the other's love, would sacrifice herself for the other's happiness. And it is all brought about quite naturally and consistently. The sacrifices are not mad, but are determined on in each case when it appears that the young man's choice is for the other girl. It turns out all right in the end. The girl whom we would have won the lover gets him, while the other girl bravely accepts her fate and smiles it down as a self-respecting female should. The film is one that adds to the Kalem reputation immensely.

Mid Cannon's Roar (Edison, May 27).—This film, telling a story of war time, is well done and carries interest throughout, although it follows a very easy to follow military movements. There is, however, much exciting fighting and exploding of shells. Through it runs a story of the rivalry of two officers for the love of a girl, but it is honest rivalry, and when one officer and his men are cooped up in a fort for days without food, fighting for their lives, and the other officer heads a relief party that finally effects a rescue, the two officers forget their enmity and clasp hands in brotherly friendship. When the accepted lover later meets the girl he is arm in arm with his old-time rival, and all bitterness is gone. The picture, both in its war scenes and its heart interest is of excellent merit.

Auntie at the Boat Race (Vitascope, May 27).—This is melodramatic comedy, with a love story interwoven, and a number of amusing boat race scenes introduced in a convincing way. Some of the acting falls a little short of present day Vitascope class, but on the whole the picture is a success. A member of a college boat crew is in love with a girl, whom he invites to come to the races. But there is no chaperon, and he dresses up one of his chums, passing him off as his aunt. The girl's father comes with her and they all participate in a rescue when the lover is kidnapped by corrupt gamblers, who seek to weaken the crew in the race. They get him back in time for him to participate, and make the gamblers lose their money.

LUBIN NOTES.

Although the new Lubin studio has been in use for some weeks as an annex to the Market Street studio, the new glass structure at Twenty-second Street was not formally invested until last Monday, when the full equipment of scenery, costumes and properties in use at the old establishment were removed to the new location. The great glass structure is about two blocks from the main line of the Philadelphia and Reading Railroad and excites no little comment from the commuters, especially in the afternoon, when the western sun makes the glass gleam like some monstrous jewel. The extensive floor space will greatly expedite the making of interior scenes and the laying out of properties for the field excursions.

The Old Operator, a series of reminiscences now running in the *Lubin Bulletin*, is creating quite a lot of favorable comment. There are hundreds of little incidents of the early days of picture making that are worthy of preservation, and although the last was only the second installment inquiries have already been received asking if the stories will be subsequently published in book form. All old operators are invited to contribute their reminiscences. They are worth while reading.



BIOGRAPH FILMS



Released May 30, 1910

THE IMPALEMENT

A Victim of His Own Indifference

In this Biograph story is shown the awful result of a man's indifference towards a patient, dutiful wife. He is drawn from home by the fascinating social whirl, and to break him away the wife threatens to commit suicide. This threat he ridicules, but the thought preys on his mind so that when he returns home he finds her in a swoon. In his excited condition he thinks her dead, and he has caused it. Under this delusion he becomes a veritable maniac and falls, struck down by the relentless avenger of injured virtue.

Approximate length, 987 feet.

Released June 2, 1910

In the Season of Buds

A Pastoral Comedy Drama

Henry and Steve are chums, but when little Mabel arrives on the farm they become rivals. Henry is the favorite, but Mabel's inclination to tease him is taken too seriously. He imagines she means it, and that she cares for Steve; hence, loving the girl so dearly, he reasons he had best leave for parts unknown, which he does. Mabel learns too late of the result of her coquetry, for she really loved the honest fellow. Some time later she accepts Steve, who proves himself worthy of her.

Approximate length, 990 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

Reviews of Independent Films

The Doctor's Love Story (Powers, May 24).—The acting in this film story is of fair quality, excepting when the husband talks too obviously to the camera, destroying the impression of reality that the picture should carry. The story has some undesirable melodramatic qualities, but they lead up to a strong situation when the doctor and the wounded husband of the woman the doctor had previously courted confront each other in the wounded man's home, and the doctor recognizes him as the burglar who had been shot in the doctor's house a short time before. Love for the woman closes the doctor's lips and the wounded man dies without his dishonor becoming known. Afterward the doctor marries the woman.

The Curse of Gambling (Bison, May 24).—No great ingenuity is displayed in the framing of this story, but it teaches a wholesome lesson and carries some interest at the same time. The husband of a young woman becomes a gambling fiend in the old way, winning the first time and then losing, until he loses his job and becomes a wreck. The gambling room has square tables, which is indeed a novelty, and the same players are seen seated in the same places weeks apart, which should have been avoided. Toward the end of the story there is some confusion in construction, scenes being omitted apparently. For instance, what became of the ring the husband took out to pawn? The grave where the wife is buried is also too old in appearance and the monument too expensive for the purpose. However, it is over the grave that the husband reforms, pretty late to be sure, but, as they say, better late than never. The picture would have been better if less aim had been employed in the early scenes and more for the concluding ones.

Don Carlos (Film d'Art).—This film from the celebrated French players opens slowly and with too much posing. Toward the end it becomes more interesting and impressive. The

settings are very good and the various scenes of the well-known story are presented with much dignity.

A New Excuse (Imp., May 27).—This film came one day late, through a factory accident, it is said. It is a pity the accident did not result in the destruction of the picture, as it is distinctly below imp. quality and can only result in injuring the imp. reputation. It tells an impossible story in an impossible burlesque way that the actors evidently thought would be very funny, but only proved to be silly in the extreme. Only one laugh can be detected in it, and that is where the husband, servant and lover, returning home after having done time for six months, falls unconsciously into the prison lockstep. The story is so flat that it will be a kindness to Minors readers to omit it.

Perils of the Plains (Bison, May 27).—Some of the scenes in this story are quite realistic and convincing. The Indian village is good, the pioneers and their wagon outfit look the real thing, and the company of receding soldiers is numerous enough and sufficiently dashing to fill the bill. But the traveled roads where some of the action takes place should have been avoided. Surely open plains could have been secured for all the scenes, as they were for a number of them. A white man repulsed by a girl in the wagon party incites the Indians to attack the pioneers. A long chase, in which the wagon sometimes gains unaccountably on the mounted Indians, follows, and the picture ends with the arrival of the troops to the rescue.

The Winter's Tale (Thanhouser, May 27).—Congratulations to the Thanhouser Company for the effective and quite adequate production it has given of an adaptation of Shakespeare's *Winter's Tale*. Not the least pleasing feature of the picture is the fact that the adaptation is most intelligently and clearly constructed. The story is easily followed, which is unusual in adaptations from Shakespeare. The acting is dignified and impressive and the film adds to the Thanhouser reputation.

LICENSED FILM RELEASES.

May 30 (Biograph)	The Impalement.	987 ft.
" 30 (Pathe)	Down with the Women.	604 "
" 30 (Pathe)	Rossini's Caucasian Mountains. Scenic.	374 "
" 30 (Selig)	After Many Years.	1000 "
" 30 (Lubin)	A Veteran of the G. A. R.	930 "
" 31 (Vita.)	The Peace Maker.	900 "
" 31 (Edison)	The Mule Driver and the Garrulous Mule. Drama.	990 "
" 31 (Gaumont)	Won and Lost. Farce	300 "
" 31 (Gaumont)	Jarnac's Treacherous Blow. Drama.	840 "
June 1 (Pathe)	Ines De Castro. Historical.	544 "
" 1 (Pathe)	One Can't Believe One's Eyes. Comedy.	440 "
" 1 (Essanay)	Levi's Dilemma. Comedy.	765 "
" 1 (Essanay)	Henry's Package. Comedy.	295 "
" 1 (Urban)	Her Life for Her Love. Drama.	720 "
" 1 (Urban)	Making Salt. Industrial.	230 "
" 1 (Kalem)	The Navajo's Bride.	930 "
" 2 (Biograph)	In the Season of Rads.	990 "
" 2 (Selig)	The Trimming of Paradise. Gaiety.	1000 "
" 2 (Melies)	The Padre's Secret.	1000 "
" 2 (Lubin)	Perey, the Cowboy.	900 "
" 3 (Pathe)	The Two Portraits. Drama.	804 "
" 3 (Pathe)	Lillian and Anette. Acrobatic.	144 "
" 3 (Edison)	The Piece of Lace. Drama.	995 "
" 3 (Kalem)	The Castaways. Parrot.	975 "
" 3 (Vita.)	Davy Jones' Parrot. Comedy.	922 "
" 4 (Pathe)	Mr. Bumpkins. Drama.	997 "
" 4 (Essanay)	Away Out West. Drama.	1000 "
" 4 (Vita.)	The Majesty of the Law. Drama.	972 "
" 4 (Gaumont)	Title not reported.	972 "
" 6 (Biograph)	A Child of the Ghetto. Drama.	980 "
" 6 (Pathe)	The Flag of Company H. Drama.	928 "
" 6 (Selig)	The Barge Man of Old Holland. Drama.	1000 "
" 6 (Lubin)	Grandfather's Gift. Drama.	710 "
" 6 (Lubin)	Officer Muldoon's Double. Comedy.	278 "
" 7 (Vita.)	A Modern Cinderella. Drama.	977 "
" 7 (Edison)	The Shyness of Shorty. Drama.	750 "
" 7 (Edison)	Mr. Bumpkins on Hired. Comedy.	250 "
" 7 (Gaumont)	(Title not reported.)	250 "
" 8 (Pathe)	Lucy Consults the Oracle. Comedy.	341 "
" 8 (Pathe)	The Empty Cradle. Drama.	607 "
" 8 (Essanay)	Bury Bill. Comedy.	985 "
" 8 (Urban)	(Title not reported.)	985 "
" 8 (Kalem)	The Price of Jealousy. Drama.	985 "
" 9 (Biograph)	A Victim of Jealousy. Drama.	987 "
" 9 (Selig)	The Range Riders. Drama.	1000 "
" 9 (Lubin)	The New Boss of Bar X Ranch. Drama.	950 "
" 9 (Melies)	Love's C. Q. D. Drama.	950 "
" 10 (Pathe)	Dimitri Donkoff. Col. Historical.	708 "
" 10 (Pathe)	24-Hour Auto Race. Scenic.	270 "
" 10 (Edison)	The Bellringer. Drama.	1000 "
" 10 (Kalem)	The Killed Chief. Drama.	973 "
" 10 (Vita.)	Over the Garden Wall. Comedy.	361 "
" 11 (Pathe)	Floating to Wealth. Comedy.	361 "
" 11 (Pathe)	An Unexpected Friend. Drama.	628 "
" 11 (Essanay)	The Ranchman's Feud. Drama.	980 "
" 11 (Vita.)	On the Altar of Love. Drama.	995 "
" 11 (Gaumont)	(Title not reported.)	995 "

ESSANAY NOTES.

The Essanay feature for this week is a Western film entitled *Away Out West*, re-

Another Big Double Bill

RELEASED MONDAY, JUNE 6th

GRANDFATHER'S GIFT

A charming story in which children are effectively employed. The story is told with an original twist that lends novelty to the narrative. Approximate length, 710 feet.

Officer Muldoon's Double

A Lubin farce which means a screamingly funny story told in a whirlwind of action. Just what you need to liven up your dramatic subjects. Approximate length, 275 feet.

RELEASED THURSDAY, JUNE 9th

The New Boss of Bar X Ranch



Another of those splendid Western stories and one in which the photographer has excelled his previous efforts in the selection of picturesque backgrounds as a setting for the spirited story. Our Western stories are making the exhibitors talk. You cannot afford to miss any of them, least of all this record-maker. Approximate length, 950 feet.

Ask for Free Catalogue of Our 1910 Marvel Projecting Machine

LUBIN MANUFACTURING CO.

926 MARKET ST., PHILADELPHIA, PA.



MELIES RELEASES

JUNE 2, 1910

THE PADRE'S SECRET

A Dramatic Tale of Old Mexico

JUNE 9, 1910

LOVE'S C. Q. D.

A thrilling drama of love, intrigue and a wireless machine, played at a Texas army post.

We have Posters, too: Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph Street, Chicago, Ill.



WANTED

Sketches and Scenarios for

Talking Motion Pictures

JOHN W. MITCHELL

645 W. 43d St., New York

which speaks for their good quality. It is an artistic creation, done in several colors, and bearing a different border design than the posters formerly issued. Less of the sheet is monopolized by Indian designs while more space is given to the illustration of the film. These posters are made especially for the Essanay Company and contain actual scenes from the pictures.

INDEPENDENT FILM RELEASES.

May 30 (Edclair)	The Watchmaker's Hat.	500 ft.
" 30 (Edclair)	Life of the Alpine Shooters.	428 "
" 30 (Imp.)	A Reno Romance.	990 "
" 31 (Powers)	The Crack Shot.	975 "
June 1 (Nestor)	The Lily of the Ranch.	975 "
" 2 (Imp.)	A Bachelor's Love.	975 "
" 2 (L. Film d'Art)	Vivellus and Hellogabulus.	975 "
" 6 (Edclair)	A Martyr of Love.	615 "
" 6 (Edclair)	A Sculptor Who Has Easy Work.	320 "

EDISON FEATURE FILM FOR NEXT WEEK

THE SHYNESS OF SHORTY

Rex Beach's great story of how Shorty, the misshapen, homely and bashful but scrappy and gallant cowboy of the Bar X Ranch, rounded up the Tremper gang of cattle "rustlers" and, incidentally, received his reward at the hands of the object of his silent adoration—woman. A fascinating story full of humor and pathos, and of excellent photographic and scenic qualities. No. 6638. To be released June 7th. Code, Virgolaria. App. length, 750 feet.

OTHER EDISON FILMS

MR. BUMPTIOUS ON BIRDS. Comedy. No. 6639. To be released June 7th. Code, Virgolaria. App. length, 250 feet.

THE BELLINGER'S DAUGHTER. A heartrending story with a happy denouement. No. 6640. To be released June 10th. Code, Virgolaria. App. length, 1,000 feet.

UNITED STATES LIFE SAVING DRILLS. (Educational.) No. 6641. Code, Virgolaria. To be released June 14th. App. length, 250 feet.

THE HOUSE ON THE HILL. (Dramatic.) No. 6642. Code, Virgolaria. To be released June 14th. App. length, 745 feet.

A CENTRAL AMERICAN ROMANCE. (Dramatic.) To be released June 17th. Produced with the assistance of the officers and sailors of the U. S. battleship *South Carolina*.

COMING FEATURE FILM

THE JUDGMENT OF THE MIGHTY DEEP. To be released June 24th. A powerful tale of the deep whose sublime grandeur and tragic setting will live long in the minds of an audience.

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NEW YORK—P. L. Waters, 41 East 31st Street.

PHILADELPHIA—Chas. A. Calabuff, 4th and Green Streets.

SAN FRANCISCO—Geo. Brock, 70 Turk Street.

INDEPENDENTS SPLIT.

Thanhouser and Others Break Away from the Sales Company.

The situation among the independents has now developed into a wide open split, with the new Sales Company and its affiliated interests on one side and the so-called insurgents headed by the Thanhouser Company on the other side. Connected with the Sales Company faction are the Imp, Bison, and Powers companies, who also control the releases of Film d'Art, Italia, and Ambrosio. It is said that the new Sales Company, of which William Steiner and Herbert Miles are the promoters and the new company which Murdoch is said to be starting will also connect up with the Sales Company. Among the exchanges in this faction the most important will be the Laemmle, Imperial, Empire, and Swanson.

On the other side, working entirely independent, are the Thanhouser, Nestor, Capitol, Acetophone and a number of other less important independent American producers, with the foreigners represented by the Lux, first Northern, Eclair, Ceres, and the English and German producers.

It is said that the Thanhouser Company has already commenced legal proceedings against the Sales Company to prevent it from interfering with its distribution of films, but just what form this litigation will take and how it can be made effective is not clear, unless the Sales Company be attacked as in restraint of trade.

EDISON RELEASES—NOTES OF INTEREST.

The Shyness of Shorty, by Rex Beach, is one of the Edison releases of June 7. Shorty of the Bar X was evidently one of Mr. Beach's favorite characters, for he has made him the hero of several of his stirring stories of Western ranch life.

Mr. Humphries on Birds, the other film on the reel of June 7, is a comedy in which a man with an overweening bump of self-confidence is brought back to earth again in a manner as disconcerting to him as it should be conducive to hearty laughter in an audience.

The Bellinger's Daughter, the release of June 10, is a dramatic story of the days when political affiliation was usually attended by persecution.

Coming feature films are A Central American Romance, to be released June 17, and The Judgment of the Mighty Deep, June 24. In the former, which was produced with the assistance of the officers and sailors of the United States battleship South Carolina, the boys of the navy are shown in actual action and in a hand-to-hand fight. The picture was taken in the West Indies. The release of June 24 is said to be one of the most powerful sea pictures ever thrown upon the canvas.

Bootsie's Baby and The Little Fiddler are coming dramatic releases which are said to be of unusual strength and merit.

A special Fourth of July picture will be released by the Edison people July 1. It is a story built upon an incident in the life of the immortal Paul Jones.

VITAGRAPH INFORMATION.

The negative for the King Edward film arrived last week and copies of the "special reel" were sent to exchanges Saturday.

The Vitagraph release for June 7, A Modern Cinderella, is said to be in the best Vitagraph style and should prove a hit.

Over the Garden Wall, to be released June 10, is described as a love story of great interest, marked by acting of the highest class.

On the Altar of Love, the release for June 11, is said to be a powerful emotional drama.

A. E. Smith returned from his trip to Paris on Saturday, May 21, well satisfied with the aspect of things pertaining to the Vitagraph interests on the other side. He reports everything flourishing in the foreign departments, and a universal expression of appreciation and admiration for the "Life Portrayals" of the Vitagraph Company of America. The increased capacity of their plants, both here and abroad, has given their representatives the much desired facilities for meeting their largely increased trade.

MELIES NOTES.

The Padre's Secret, for release this week, is a play of old Mexico, with a wealth of scenery and the atmosphere of the mission churches and the customs of this country. It tells a story of a Mexican girl's preference for an American, and the unusual method of attempted revenge employed by his native rival.

The coming releases are Love's "C. Q. D.", a drama in which wireless telegraphy plays an important part, and A Texas Joke, a typical Melies cowboy comedy.

NEXT THANHOUSER RELEASE.

The Thanhouser release for June 3 is The Girl of the Northern Woods, in which Miss Rosemond and Frank Crane are cast for prominent parts. The picture is described as being no thriller, but a high-class drama.

MOTION PICTURE NOTES.

Called from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Hamilton, Mo., the New Star drew well, and the Goodwin and Majestic had a fair share of the patronage May 23-28. At Fort Madison, Ia., the Empire and Gem entertained crowded houses all week May 23-28. At Bristol, Miss., Manager Lew Rose, of the Vaudeville, is making extensive alterations at that house, and consequently it remained dark during week May 16-21.

E. H. Duffy, of Chicago, opened a branch of the Unique Film Exchange, at El Paso, Tex., to supply Arizona, New Mexico, and Mexico. At the Theatrum, Del Norte, Colo., the management decided to present pictures every second night, only during May, June, and early part of July. Business fair.

At the Bijou, Williamamatic, Conn., Miss Farley, the new singer, proved particularly pleasing May 23-28. At the Scenic La Belle Lorraine has been singing regularly for nearly two years, and is, if possible, more popular than ever.

J. N. Blanchard, of the People's Theatre, Sunbury, Pa., presented an interesting line of pictures May 23-28, and drew good houses all week. H. T. Green's illustrated songs were particularly well received.

Manager H. L. Averill, of the Palmyra, N. Y., Opera House, has arranged to present vaudeville and pictures at the New Opera House, Sedus, N. Y., during June, July, and August.

At Premier Scenic Temple, Portsmouth, N. H., houses are uniformly large. Week of May 23-28 some very interesting films were shown. Whitman's Feet Orchestra played finely and Leroy Welch sang most acceptably. Managers Edwards and Cox, of the Happy Hour, McKinney, Tex., had to make use of the S. R. O. sign every night May 23-28.

At Wooner, O., both the Grand and Amuse report good business for week of May 23-28. The Grand has not been going very long, but has "caught on."

Good business was in evidence all week May 23-28 at Capitol Avenue Theatre, Cheyenne, Wyo., and this may also be said of the Orpheum and Lyric, both houses getting a fair share of the patronage.

The Victoria, Dramaland, and the Star, of Cumberland, Md., all report good business May 23-28. The management of the Star has plans under way to enlarge their present quarters.

At Newport, R. I., the Opera House, Bijou, and Star played to large houses May 23-28. The Barbican Band at the former took well. Manager H. W. Hendricks has increased the seating capacity of the Vaudeville at Connersville, Ind., by about 10 per cent. The Lyric and Crystal both report good business for week May 23-28.

QUESTIONS ANSWERED.

MIRROR READER: See answer to Sister Mary. G. W. W., Auburn, N. Y.: See answer to Sister Mary and Mirror Reader.

Sister Mary, O. S. B., Nauvoo, Ill.: We have no record of the person you mention. A letter addressed to her in care of this Mirror will be advertised or forwarded to her.

J. M. G., Montreal: She is not appearing in anything at present. Her last appearance was in vaudeville.

L. A. B., Chicago: Both persons of whom you inquire are resting. Mail addressed to them in care of this Mirror will be forwarded to them or advertised.

S. G. P., Brooklyn: The complete cast of The Empress Josephine was as follows: Josephine, Mabel; Napoleon, William Harris; Talleyrand, J. M. Francoeur; Murat, William B. Owen; Eugene De Beauharnais, E. S. Pierce; Fouché, G. J. Bickel; Pauline Bonaparte, Ida Van Slicen; Hortense De Beauharnais, Marie Knowles; Marie Louise, Una Abell; Junon, Lauren Hess; De Bourrienne, William Hastings; Madame de Brissac, Ada Vanetta. The New York premiere of the piece took place March 17, 1890.

Drink was produced at the Academy Sept. 14, 1908. The complete cast was: Coupeau, Charles Warner; Lantier, Gordon Bailey; Gouget, Herbert Bunston; Poisson, Clement R. Kirby; Mes Bottes, Alfred Phillips; Bibi, Robert C. Turner; Bec Sali, James W. Mullin; Jacques, Charles Walters; Pierre Colombes, E. Conover; Pierre, Harry Sefton; Adolphe, Henry Mar- in; Virginia, Selma Harrington; Little Nana, Vivian Martin; Madame Rouge, Jennie Belfarh; Phoebe Sage, Jennie Buckle; Juliette, Edith Bowman; Delphine, Janette Martin; Louise, Kate Hester; Gervaise, Lucy Wilson Bailey.

J. A., New York: Julia Marlowe will be in Kansas City during the week of the Actors' Fund Fair. However, Mr. Sothorn and Miss Marlowe are to give a benefit performance for the fund June 6 at the Academy of Music, New York.

E. A. M., Rochester: At present he is doing nothing. Earlier in the season he appeared in On the Eve, The Nest of Kin, and The Children of Destiny.

H. A. J., Brooklyn: No announcement of any marriage has ever been made. The company of which you ask opened Sept. 5, 1908, with The Rose of the Rancho. Yes; she has played in melodrama on tour.

A CONSTANT READER, Philadelphia: The Alaskan company will play Chico, Cal., March 22. William F. Cullen is manager of the production.

O. B. A., Omaha: Quixano is pronounced Quicks-on-o. Revival is pronounced Re-van-doll.

R. BARBER, New Orleans: To copyright a play in England a performance must be given in that country. A copyright (thus affected) is good in the British colonies.

X. Y. E., Ashland, Pa.: Bruce McRae has played in The Thief. The Next of Kin did not play in Philadelphia.

JOHN F. CARLSTON, Gainesville, Fla.: The Christian was produced in Washington, Sept. 26, 1898. Arizona was produced in Chicago, June 12, 1899.

J. F. B., New York: Grace Golden died at New Harmony, Ind., Aug. 14, 1903. This Mirror does not furnish addresses. If you wish to communicate with any of the actresses mentioned address them in care of this Mirror.

G. M. K., Boston, Mass.: Write the singer in question, care of this Mirror, and your letter will be forwarded to her. We do not know the recitation you refer to.

NOTES OF VARIOUS ACTIVITIES.

With the first signs of green trees the impulse to seek suburban real estate becomes strong. Realizing this condition, during the current fortnight daily sales at auction of desirable parcels of lots will be made up properly known as Woodcleft, at Freeport, L. I., by L. H. Green, acting as auctioneer. Freeport is on the South Shore of Long Island, about twenty miles from New York, and already numbers many professionals among its land owners. Particulars may be had of L. H. Green, 353 Fifth Avenue, this city.

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THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

Fred B. Miller, of Waterloo, Iowa, left last week to join the Sells-Floto Circus at Seattle, Wash.

The Goldman and Yankee Robinson circuses are dividing the Iowa territory between them. The Ringling company is billing against the latter.

The Hagenbeck and Wallace Circus gave two fine performances at Elyria, Ohio, and pleased big business.

Penn Yan, N. Y., had a visit from the Mighty Haas Circus on May 25. Performance good, attendance fair and would have been better but for a heavy rainstorm.

The Hagenbeck-Wallace Combined Circus is billed for Kalamazoo, Mich., June 9.

Ringling Brothers' Circus was seen at Urichville, Ohio, May 20 and pronounced "better than ever" by two large audiences.

Hersimer, N. Y., had a visit from the Jack and Jill Show (W. K. Sibley, manager) on May 26-28.

At Sunbury, Pa., Buffalo Bill and Pawnee Bill's Combined Wild West appeared before S. R. O. audiences May 26. Evening performance canceled, due to severe thunder storm.

Barnum and Bailey's Big Circus attractions are billed for Albany, N. Y., May 27 and Miller Brothers Ranch 101 follows on June 6.

Barnum and Bailey appeared May 26 at Syracuse, N. Y., to fair sized attendance. A heavy rainfall affected business to some extent.

Forepaugh and Sells Brothers' Circus was seen at Williamsport, Pa., May 31, drawing good business. Some very novel and interesting features were noticeable. Buffalo Bill followed May 28 and also did well.

The 101 Ranch Wild West to appear at the Grove Street Grounds, Worcester, Mass., June 10, and Barnum and Bailey will be seen there on June 13.

Lillian Herlein played the Tivoli, London, England, the week of May 16, and from all reports was one of the big hits of the bill.

Robinson's Circus was seen at Mansfield, O., on May 28, and entertained two well filled tents. The attractions offered were first class.

At Bucyrus, O., Dan Robinson's Circus gave afternoon and evening performance May 24, under the auspices of the Elks. Fair to good business.

Barnum and Bailey's Circus drew a large audience of both old and young folks at Utica, N. Y., on May 26, and Buffalo Bill and Pawnee Bill's combined attractions are billed for that city on June 17.

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The agency has already placed a number of first-class artists, but their list is by no means exhausted. They will be pleased to hear from managers requiring men and women to fit any part. Mr. Morey is reputed to be one of the best judges of the suitability of a player for a part.

A Mirror man who called on Mr. Morey this week found an encouraging air of business about the new cozy and comfortable offices, and the personal and prompt attention given to all callers was a refreshing contrast to the treat-

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One of their latest bookings is that of Etienne Girardot in a stock starring tour with Charley's Aunt.

THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

AMERICAN MUSIC HALL.

Eleven acts were offered here, as in previous weeks, there being two new offerings. These were Black Beauty and Gertrude Van Dyke. Both are reviewed under New Acts. Farley and Clarke opened in hard shoe dances, with the songs usually rendered by such acts. Then came Black Beauty, followed in turn by Fred Fischer and Maurice Burkhardt, who sang the following songs from the repertoire of their compositions: "I Want a Man Like Romeo," "Schlitz," "Come Back, Antonio," and "Any Little Girl That's a Nice Little Girl is in Reality by Thomas J. Gray and Fred Fischer, and Mr. Gray should be credited with the lyrics and Burkhardt, his partner, a solicitation of statement is unprofessional to say the least. The song proved the biggest hit of the lot, and served to bring them back for several bows. Hill and Silvany were a big hit, and their dangerous and clever bicycle and unicycle riding was remarkable as it has been in the past. Clark and Hamilton were as huge a success as ever, and came very near being the big hit of the bill. They omitted the second half, or Japanese portion of their act, which was greatly missed. Next came Miss Van Dyke, followed by Barnard's Animal Actors, the offering was hugely enjoyed, as it always is. La Valera rendered her Spanish dances, each one being generously applauded. Herbert Lloyd, returning after several weeks' absence, caused immense applause. His "diamond costume," "Seeing New York," travesty, and his many other comedy novelties and burlesque impersonations were most enjoyable, while his three assistants added much to the act. Particularly the suffragette impersonation by the man George Evans was another big hit, as might be expected, and barring the fact that he told but few new stories or jokes, most of his material being of an extremely ancient vintage, he was deserving of the generous applause awarded him. Deimore and Lee closed the bill with their remarkable aerial ladder acrobatics, holding the interest of the Wednesday afternoon audience to the finish.

BRONX.

Frederick A. Robinson had an exceptionally fine bill for the posthouse of the Bronx Theatre, and the local manager and his treasurer, James A. Peppard, were kept almost as busy as during the heavy winter weeks. Monday night an audience which almost filled the theatre gave full vent to its appreciation of the players and acts. Gertrude Hoffman paid a return visit to the Bronx, again adding to her laurels and again taxing her strength and ability by a complete repetition of her long list of travesty impersonations. She came next to the West (New Acts). Hayward and Hayward were seen in their comedy skit, Holding Out, each doing capable work. The act is somewhat too broad in its comedy, and should it by any possibility be taken seriously as a picture of theatrical life and the stage, it would give a decidedly wrong impression. But as farce comedy, which it is undoubtedly intended to be, it is very amusing, and it scored a real hit. Jewell's Manikin proved as entertaining as heretofore, and Madame Jewell presented a new series of mechanical doll effects that are quite as remarkable and pleasing as any she or her late husband had ever offered in the past. In fact the manipulation of these figures is most remarkable and the figures representing the women are very lifelike. Pope and Little Joe, Uno, opened the bill effectively and won much merited applause. The two Pucks followed, repeating their fast moving, singing, dancing and travesty act, which pleased as much as ever.

NEW BRIGHTON.

Judging by the audience on Thursday night, the second week of the season at the New Brighton Theatre must have been very gratifying to Manager David L. Robinson. Bert Williams had the largest billing, and he more than lived up to his contract, although at this particular performance he seemed somewhat tired, and did not sing with the same show of personal magnetism as usual. Nevertheless, he scored one great big hit, and his repertoire of songs was enjoyed to the utmost. Lillian Shaw won five curtain calls at the close of her singing, and each number was applauded with as much enthusiasm as the last. Bedini and Arthur were the big hit, they always are, and their comedy juggling act scored heavily. Following them came Madame Ten, the burlesque on Madame X. (New Acts). Ethel Fuller and company offered Gorman and McKenn's dramatic playlet, A House of Cards, and the sketch held the interest of those not from in no unimpeachable manner. In her support were Harry Dricoll as the husband, Paul Machette as the friend, and William Swayne as the servant. Pat Rooney and Marion Bent sang and danced themselves into further popularity, each receiving the same generous applause and plauds. Mr. Rooney's dancing pleased as it always does, and he was called before the curtain several times in answer to the plauds of the appreciative throng. James A. Devlin and Mae Whitford were seen for the first time at this house in their delightfully entertaining skit, The Girl from Yonkers, which was as well liked here as it always has been in the houses of Manhattan. Ruby Raymond and her company of "kiss" were an amusing feature in the early part of the programme, the dancing of the youngsters being the principal factor for

amusement in the act. Leslie Thurston had the opening position, and her xylophone playing was most enjoyable, and coming later on the programme she would have been a much bigger hit than she was Walker and Sturm (New Acts) closed the bill.

FIFTH AVENUE.

It was dreadfully close last Tuesday afternoon and the "muggy" atmosphere kept most folks at home, where they could recline in pajama-sluggishness. The most hardy ventured out and a few went as far as to enter some of the shows of the theatre, but they were among the minority, and the Fifth Avenue, like the other playhouses, suffered in consequence. But those who were present enjoyed an entertaining programme, and to the number, except that the blackface comedians held the slim audience in a net during the time of their act. Those always exuberantly happy singers and dancers, the Doherty Sisters, were greeted with a well-coming round of applause, and through their act they were as pleasing as ever. How Do You Do, Miss Josephine? I'm on My Way to Reno, "Things Like That Could Not Occur One Hundred Years Ago" (?) were the songs rendered, each being well liked. In the latter they introduced some comedy "business," which added greatly to the number, except that the matinee girl specialty might be shortened somewhat to advantage. It is drawn out a bit too far. As usual their costuming was a pleasurable feature of their act. Wynn and Lee scored a heavy hit. The old-time comedy had come in for its share of laughter, while a lot of jokes between Mr. Wynn, Mr. Lee and Ward Johnston, the orchestra leader, brought forth peal after peal of uncontrollable laughter. The Willy Pantser Troupe had a good position, sixth, and the acrobatics and amusing antics of the troupe won exceptional favor.

PLAZA MUSIC HALL.

On Thursday afternoon there was a surprisingly good-sized audience present at the Plaza, in spite of the fine weather and the additional heat, while the bill, though not startling as to big headlines, was quite entertaining. Nina Hayden in her Dance in the Moonlight had the featured position with Arlene, while a lot of "cow punches," horses, and Adele von Ohl, the daring equestrienne as a close second. Nelson, the juggler, had the opening position, being followed by Solly Brown, who sang illustrated songs, including "I'm Glad I'm Irish" and "The Italian Ren." With white face the Scott and Van Alstena firm. M. Herbert came third (New Acts). Harry Lupino next (New Acts), and Franklin Ardell and company fifth (New Acts). Dow and Dow, the Hebrew comedians, amused with the usual run of such contrived songs, including "Yiddie on Your Fiddle, Play Some Ragtime," and parodies on "Rings on Her Fingers" and "I Love a Lassie," closing the act with this number and wearing kilts below their regular coats. A parody story long medley were exceptional favor. Lambert Brothers came after the intermission, doing their remarkable balancing and acrobatic feats, all of which scored well. The Girl in the Balloon mystified those in the rear of the house, as heretofore, but fooled no one seated near enough to see the crane which worked the balloon. Honey Johnson came next to the closing act of Arlene, Joe, and his "golden" hard shoe dancing pleased as much as hitherto.

COLONIAL.

The bill at this house the past week was barren of astonishing novelty. Eva Tangany moved down from the Bronx, and received her usual Colonial ovation. The young woman still frisks about with her bundles of that of which she sings, "Personality." The latter song is one of Miss Tangany's newest. Claude Rodde opened the bill with some clever tricks performed on the wire. He was followed by Henry Clive, a really amusing comedian magician, who was assisted by a very shapely lass with the imposing name of Mal Sturdy Walker. Then came the Eight Palace Girls in their familiar dancing specialty, then Howard and Howard, and then Porter J. White in Oliver White's sketch. The Visitor, a playlet seen heretofore hereabouts. Sydney Deane and company are still presenting Clay M. Greene's singing sketch, Christmas on Blackwell's Island, and the turn has lost none of its old charm. Neil O'Brien, with a clever little comedy, presented a rather funny blackface comedy called Fighting the Flames. The Four Readings are a quartette of athletes, who do many interesting stunts in line style. The vitagraph, as usual, closed the bill.

VAUDEVILLE AT MURRAY HILL.

Joseph Shea has opened the Murray Hill Theatre as a summer vaudeville house. The opening bill this week was scheduled to include the Empire City Quartette, Herbert Lloyd and company, Wynn and Lewis, Arthur Buckner, John McGowan and company, Bob Albright, Three Mitchells, and Florence Geneva. Ten cents is charged in all parts of the house.

BANQUET OF BURLESQUE MANAGERS.

The principal managers of the Columbia Amusement Company (Eastern Burlesque Wheel) held a dinner at the Hotel Astor last night, Monday, May 30.

CINCINNATI NOTES.

CINCINNATI, May 30.—The Anderson-Singer company, under the capable management of F. Lauman, brought the most successful season at the Columbia to a close last week. The new season will begin early in the Fall with an extra good line of attractions.

The Empress is presenting one of its best bills this week. Lawrence Crane and company, known as the Irish Wizard, is meeting with popular applause. Others on the bill are the Kramers, presenting a comedy playlet; Jura Sanford, rodder and whistler; Somers and Stokes, who appear in a musical playlet entitled Jackson's Honeycomb; Bobby Van Horn, pianologist, and Terri and Louise Taylor, in a spectacular dance.

Chester Park is breaking its record this week with popular attractions. Mona, L. De Ballistreri heads the list with his trained lions, bears, etc.; Flavio Brothers, gymnastic marvels; Charles Slater, singers and whistlers; Jerome Radin, a character singing comedian. The Chester Park Opera company will open June 20, and will give performances daily.

The Cincinnati Hippodrome season opened today with circus attractions. A daring feature of the act of Mamie Francis, who rides her trained horses and dives fifty feet into a tank of water. Other attractions are California Frank's Wild West, containing many cowboys and Indians; Princess Vespera, an Indian rite woman, and Weston's performing seals.

At the Lagoon the Park Stock company is presenting Herschel Mayall as Sherlock Holmes in The Sign of the Four. This is an all around first class company and is receiving good support.

There was a record-breaking attendance at the opening of Coney Island yesterday, and again today the boats did big business conveying crowds to and from the island. The vaudeville and other acts were highly appreciated.

The Zoo eclipsed all its previous records in attendance yesterday and to-day. The chief attraction for the children is the cub lions, which, with Webster's Band and Blanche McShaffer, furnish amusement and entertainment for the parents as well.

A. J. McNAIR.

GEORGE HOMANS DEAD.

George Homans, the vaudeville producer and agent and former newspaper man, died at the Hotel Dunlop in Atlantic City, N. J., last Wednesday, May 25. For several weeks past he had been ailing and had been in the summer resort town for over a month. He made a visit to Marblehead, Mass., and on his way home contracted a cold, which rapidly developed into pneumonia, which was the direct cause of his death.

Mr. Homans was born on the East Side of New York city, his father being a sea-faring man. During his early years he developed as a writer and editor, and as a reporter on several of the best-known daily papers of the city, among them being the "Commercial Advertiser" and the "World." Later on he entered the theatrical business, first as an advance agent and later identifying himself with the variety end of the theatre. He then branched out as agent and producer of vaudeville acts, among his more notable productions being The Romany Opera Troupe and A Night with the Poets. He also handled the Ellmore Sisters, the Meridith Sisters, and Stuart Barnes and many other notable headliners. He remains were asked to Marblehead, Mass., for burial. Clark Brown, of the United Offices, and a warm personal friend of the deceased, accompanying the body on its last journey.

"BURT" CANCELS LONDON DATES.

With the announcement that "Errol Burt," the newest impersonator of feminine types, to come to this country, was to make his American debut on Broadway in August, the young man prior to his leaving Paris received two tempting offers of mid-summer engagements in London. Although the salary offered was tempting, the young man still under his nom de theatre of "Errol Burt," declined the opportunity, wishing to make his first professional appearance in his own country. He will spend the warm weeks of the summer at Newport resting and incidentally preparing for his season's work. More or less amusing have been the attempts of those interested in vaudeville affairs along Broadway to guess the new artist's real identity. So far, however, it is true that his real name is still a mystery, and those interested have to content themselves with the bare facts that he has allowed to the public that he is the son of prominent New Yorkers, American born and American educated, and he modestly admits to a Continental reputation as a drawing room entertainer. So in August we shall see what we shall see.

WILLS AND TITCOMB MARRY.

Nat M. Wills, the comedian star and monologist, and Heloise Titcomb, known professionally as "La Titcomb, the Singer on Horseback," were privately married in the New York City Hall last Monday afternoon by Alderman Hannan. Only two friends of the couple were present. This is Mr. Wills' third matrimonial venture, his first being a second marriage, and his second wife died about a year ago following a surgical operation. The latter secured a divorce from Wayne McKinnitt in Chicago a fortnight ago. The newly wedded pair sailed for Europe on the S. S. Rotterdam, on Tuesday morning, to be gone for four weeks' rest, when Mr. Wills will begin a month's engagement at the Palace, London. Upon their return they will play joint vaudeville engagements on U. S. O. or Orpheum time, booked by M. S. Renham.

HOWARD THURSTON MARRIES.

Howard Thurston, the well-known magician, was married to Beatrice Foster, who has been associated with him professionally for the past seven years, at the Little Church Around the Corner, on last Saturday, May 28. The couple have had an understanding regarding the matter for the past three years, it being agreed between them that if they felt at the end of that time as they did when the agreement was made they would wed. Miss Foster has traveled all over the world with Mr. Thurston, he first having met her ten years ago, when Miss Foster was with Milton Roy's act in vaudeville, the magician being on the same bill.

AGENCY BILL PASSES

ASSEMBLYMAN GREEN'S MEASURE NOW TO GO TO THE GOVERNOR BEFORE BECOMING LAW.

Little Change in the Measure as Regards Theatrical and Vaudeville Employment Agents—If Signed and Enforced It May Mean the Extinction of the Latter Class of Offices.

On Tuesday, May 24, the amended law relating to the business of employment agencies and commonly known as the Green bill, was passed by the Senate at Albany, with but little change as far as the portions referring to the conduct of theatrical agencies is concerned. On Friday it passed the Assembly and will now go to Governor Hughes for his approval.

The original "Green" bill introduced into the Assembly on Feb. 25, since which time committees in both houses of the Legislature have from time to time been hearing arguments from all kinds and conditions of persons representing every branch of the employment agency business affected by the bill. Primarily it was introduced to remedy certain evils prevalent in theatrical employment agencies, more particularly those connected with the vaudeville end of the business. The one big factor had to do with the fees charged vaudeville performers seeking work. As the bill now stands before the representatives of this class of agents (employment agencies) it is impractical.

If the State Legislature had gone about to wipe out the theatrical employment agent it could hardly have proceeded more effectively. Either stupidity or a deaf ear to the pleadings of the representatives of this class of agents must have been the cause of such a blunder. If the lawmakers regard the theatrical agent as a menace to the best interests of the actor, why not say so and not beat around the bush? If the law wishes to recognize this class of agents, then why not look at the matter in a sensible light, and not permit up-State legislators who know nothing whatever about the theatrical business to frame up a law governing this business?

As stated in THE MIRROR several weeks ago, this law will require theatrical agents to prepare and file a statement signed and verified by such licensed persons setting forth how long the applicant for services has been engaged in the theatrical business; whether or not such a person has ever failed to pay salaries or left stranded any companies of actors or performers, and, if a corporation, whether any of its officers have been financially interested in any enterprise during the five years preceding the date of the application, and shall set forth the names of at least two persons as references. It requires that the statement set forth the time such applicant or corporation has been in business, and, if a corporation, the amount of its capital stock. Can one imagine one finding out the capital stock of one of the Shubert, Klaw and Erlanger, Frohman, Brady, Isman, Martin Beck, U. S. O., Orpheum, Keith and Proctor, Wilbur, or other corporation? It is too ridiculous to be imagined.

It requires the statement of the kind of services to be performed, rate of salary, time of service, name and address of person authorizing the hiring of such applicant and the cost of transportation if the services are required out of the city wherein the agency is located. A dramatic or vaudeville agent cannot always tell the length of time an engagement is liable to last; in fact, quite the reverse. A dramatic agent does not fix the salary. The manager does that. The agent seldom has anything to do with the railroad of agents, performers or productions, and hence knows nothing about such matters.

Now, as to the matter of fees, which started the whole trouble. This law will require as follows: The gross fees of licensed persons charged to applicants for theatrical engagements by one or more such licensed persons, individually or collectively procuring such engagements, except vaudeville or circus engagements, shall not in any case exceed the greatest amount of five per centum of the salary or salary of the engagement when the engagement is less than ten weeks; and an amount of five per centum of the salary or wages per week for ten weeks of a season's engagement, constituting two weeks or more. The gross fees charged by such licensed persons to applicants for vaudeville or circus engagements by one or more such licensed persons, individually or collectively procuring such engagement, shall not in any case exceed five per centum of the salary or wages per week.

In other words, a dramatic agent may under this law charge an actor five per cent. of his salary. If the engagement is of less duration than ten weeks, and five per cent. a week when the engagement lasts over that length of time. Supposing an actor receives \$100 per week. For ten weeks engagement he will pay \$5 in commission. For twenty weeks he will pay \$100! Under the old custom of charging half of the first week's salary he would have paid out \$50. Fine for the agent. But what about the actor for whom the law was supposedly drawn?

As far as the vaudeville agent is concerned, his fee is fixed at five per cent. a week. This should do away with the "sitting" of commissions and should work out in the end, provided the big circuits make some arrangement whereby they will not charge the performer or the agent a fee for booking him or his acts. If any contribution should be levied it should come from the theatre and not from the performer; that is, beyond this five per cent. commission.

It is now up to Governor Hughes. He is a sane, level headed and competent official. If this bill is placed before him in its proper light; if he is shown how ridiculous it really is and how nearly drawn he will probably veto it. If it is passed it can do no good and may work much harm. All of which comes back to the old cry of "city rights," for the employment agents are in the cities and not in the villages or on the farm. There is a village grocer or a farmer try to regulate a city concerning a city he may never have seen? "Every man to his trade."

NEW VAUDEVILLE ACTS

INCREASE IN PRODUCTIONS OVER THE PREVIOUS WEEK AS DISCOVERED IN THE CITY.

First Vaudeville Burlesque on Madame X
Valerie Bergers in Another Vehicle—An Amusing Dramatic Version of a Famous Novel—Other Offerings.

Edwin Stevens and Company.

Edwin Stevens returned to the local vaudeville stage last week at the Fifth Avenue, presenting a one-act comedy playlet written by himself, entitled "Guards." He was supported by Tina Marshall. The scene is in the bachelor apartments of Reginald Deacon, a bachelor of forty years, who is the guardian of Bessie Hale, a girl of twenty-one. At the rise Reginald comes home after a night with the horse, who has taken his outer garments from him while he slept off the effects of the night's revelry. He is thus clothed in his underwear, with part of a garb of Julius Caesar, which he had worn at the costume affair he had been attending. He warms himself, and not hidden behind a screen, later escaping to his own room, where he dons an evening suit. The why of the evening clothes in the morning, although the programme says it is 5.30 P. M.—and, if it is evening, then why the late return from the party referred to, and why he could have secured other garments in the meantime is a mystery not explained. During his absence the girl finds a letter in a book, written to her by Reginald two years before, in which he protests his love for her, and informs her that her fortune has been lost through speculation. Upon his return she cleverly forces him to propose to her, then learning that her wealth had been saved, thus ending the story happily for both. Taken as a whole, it is weak in spots and extremely talky in parts. However, it fairly commingles with bright lines and speeches, and it is this which saves it from failure. Mr. Stevens gave an admirable performance, his comedy being delightfully refreshing. Miss Marshall made a figure as a typical ingenue character, and while the part did not give her any striking opportunities, she made the most of what there was. A song was interpolated, during which Mr. Stevens donned a wig and a small moustache, to appear as a Frenchman. The song, "Paris, if you choose," was an entertaining number, although the business of rendering it and also of rehearsing a supposed playlet, had nothing to do with the sketch itself. Their accompanying dance also pleased. "I Will Do Anything, Dearie, in the World For You" was used at the final curtain. The sketch ran twenty-two minutes on Tuesday afternoon. It might easily be cut to eighteen, and would thus be greatly improved. But vaudeville audiences like this sort of entertainment, and of sketches there are too few here with some alterations in this it will make for good entertainment.

Valerie Bergers and Company.

At the Fifth Avenue last week Valerie Bergers and company presented a new dramatic comedy sketch written by Edward Weissell, and entitled "The Lion Tamer." The scene showed the dressing room of Zaida, a woman lion tamer, and the quarters of the tamer of a metropolitan circus. Briefly, the plot told the story of the jealous love of this woman for Captain Jack Samson, another tamer of wild beasts, and the intrigue of Frankie Branta, the prima donna of the Hippodrome company. The latter, envious of the love Samson bears for Zaida, tricks the latter into giving her a pocket he has purchased as a birthday gift for his fiancée, promising to give it back to him later. She also persuades him to wear a rose on his coat in the place of a carnation, the interest of the Tuesday afternoon audience, and the work of the star was appreciated in full measure. It was well staged, and as a bit of melodrama it passes entertainingly. Miss Bergers played in her accustomed manner, putting her usual amount of exuberance, emotion and force of vocal expression into the delineation. Herbert Warren was well suited to the part of Samson, looking the part, and giving a capable portrayal throughout. Perry Sprio was equally good as the cringing Toro, his facial expression and rendition of his lines being ably handled. Emma Campbell gave a good performance as Frankie Branta, and her brief scenes were well played. Louise Parker made the most of a bit as Nina, the maid to Zaida, while Frank Ford did as well with his small part as a call boy. There was an opening scene in one, showing a row of doors leading to some of the dressing rooms, which might be eliminated, as it adds nothing to the act, which ran twenty-one minutes.

Gertrude Van Dyke.

In her singing and mimicry offering which Gertrude Van Dyke presented for the first time hereabouts at the American Music Hall last week there is much to be commended and much that is open to criticism. She works in one, depending partly upon under-dress costume changes, and an exceptional voice for success. Her act reminds one somewhat of that of Grace Hazard's, although it is not a copy of the latter's. Miss Van Dyke is a decided blonde, and she first appears in a cream-colored dress of Empire cut, with blue and cream-colored bodice cut on the bias, near the head being used as a trimming on one side, and a shawl being thrown over her shoulders. Her hat matches the gown in color, and is trimmed with a huge plume of white. My loving dreamy eyes, was the opening song. Following this Miss Van Dyke seated herself on a bench at stage left, and, like Miss Hazard, recited a few lines on mimicry and acting, making a change behind the bench toward the close of the recitation to a lace-like dress with beehives underneath. She arranged her

hair about her face and shoulders, then singing a sort of "Salome" song and doing a dance common to this now familiar theme. More conversation followed during the next change, which brought her out in a House costume, a long black dress being used to cover her form during parts of the number, which called for the playing of both male and female parts. This gave her an opportunity to display her vocal range, which is of exceptional quality. During the man's part the lights were held low, with a red spot effect, while during the woman's part they were turned on full. She was awarded a generous amount of applause at the finish, and her act seemed to please the Wednesday matinee audience to a considerable extent. It is a novel manner of presenting such an offering, and the singer is deserving of praise therefor.

Black Beauty.

Save that a black horse is featured in the playlet and that the title of Anna Sewall's book is used, there is little in Black Beauty to remind one of that prize-winning novel. In the story the horse was not a race horse and the race track never figured in the novel. In this "version," however, the entire story centres around a horse of fast speed and royal blood. Her owner has gambled away his fortune, which has entangled him badly so that he has fallen into the power of an unscrupulous and cruel English baronet. To save his fortune and his pet horse from getting into the hands of this man, he puts her in a race, which (of course) she wins, thus ending the happily for him. A woman is "run in" to add a love interest; while an American tourist of exaggerated type, and an Irish valet of uncouth appearance are supposed to add to the comedy side of the offering. The dialogue is verbose and unwieldy, much of the conversation being unnecessarily emotional. The theme of the story of Black Beauty was admirable, and the authors handled her work in admirable fashion. But Neil Twomey, who wrote this vaudeville sketch and who plays the principal role, badly misses his mark, and the offering has but little to hold any real interest. As to the acting, it is of mediocre order. Mr. Twomey overplays his role throughout. Others in the cast included Thomas Harvey as the titled gentleman, George Gehow as the jockey who rode Black Beauty, William De Wolf as the tourist, Harry King as the valet, D. P. McFadden as an English horse trainer, Florence Farr as the girl referred to, and Selda Taylor as a maid. The act ran sixteen minutes on Wednesday afternoon. There were three scenes, with the second in one.

Madame Ten.

The first of the burlesques on Madame X was presented to metropolitan vaudeville audiences at the New Brighton Theatre last week, and to those who had seen the original play it was a most amusing travesty. The court room scene is taken. The judge is represented as the Umpire, being played by George Murphy in most capable fashion. In the place of a gavel he uses a loaf of bread. Dave Ferguson is seen as "Some Distracted Prosecutor," and Jean Bodini (who wrote the act) is billed as "Counsel," not the monk, for the Defence. "Cascaret" is the court clerk, played by Mike McDonald. Madame Ten, "the silent smoker," is impersonated by Arthur Roy (of the well-known vaudeville team of Bodini and Arthur). Dolly Dimpie, a blind eye witness, "in the abode of Myrtle" (you added to the humor, while Alphonse Gaston, "the money matters," was assumed by Moisher Cantor. Much of the regular "business" of the scene in the play is followed in broadly contrasting methods of low comedy. The jury is led on, manacled in lock step fashion. While making his plea for the prisoner the "Counsel" so moves his auditors that judge, jury, prosecuting attorney, grand jury and spectators shed tears of tears. Madame Ten weeps so profusely that when she rises out her handkerchief over a pocket handkerchief, forcing the shrub to a sudden growth of 10 feet or more. Many other bits of comedy are called into the play and, taken as a whole, it is one of the season's most ludicrous offerings. As long as Madame X shall hold the attention of the increasing public, Madame Ten will make for good entertainment, and Mr. Bodini is to be congratulated for his work.

Frank Tinney.

Coming from the West where he has been one of the season's big hits, Frank Tinney, a black-face entertainer, made his first entrance into the metropolis via the Bronx Theatre last week and scored a considerable success. His big hit of the entire bill, Tinney reminds one somewhat of James J. Morton, Billy Van, and Irving Jones, the colored singer and monologist. He is not quite like any one of these, taken individually, yet he reminds one of a combination of them. His sketch is a copy. He is individual and distinctive, taken as a whole, and his personality is quite remarkable. As remarked above, Mr. Tinney is a blackface comedian, and he wears an eccentric military costume, which adds greatly to his comic appearance. He works in one, utilizing a piano part of the time. The air of "Dixie" served to bring him on Monday evening, while some comedy lines and business with the orchestra leader regarding a cigarette he was smoking served to cause much laughter from the start. Some trick piano playing, wherein he played "Dixie" with one hand and "Yankee Doodle" with the other, simultaneously, scored a hit. More talk with the leader and others in the orchestra pit brought out some more broad comedy, and "business" with the spot light and some storm effects proved very amusing. A bawdy rendition made a good finishing number, and the applause awarded him brought him out for almost uncountable bows. Frank Tinney is a big comedian, in spite of his small stature, and will become a favorite in the metropolis, and the success he may win is only dependent upon how long the managers keep him before the public.

Franklyn Adrell and Co.

The Subgratette is the title or the sketch in which Franklyn Adrell appeared for the first time in this city at the Plaza Music Hall last week. No author's name was given on the programme, nor was the name of his supporting lady printed, hence credit for neither can be given. The scene is in the home of a business man of an unnamed city, showing a living room which he has taken as his office while he is running for the mayoralty. As he enters he discovers a new desk opposite his and also a sign at the back of the room advertising the campaign of his opponent, a woman subgratette. The female candidate enters and he discovers her to be his wife. A brisk argument ensues, each making fervent and humorous speeches advocating their respective causes. At the finish the returns are run off on a ticker up stage, the husband winning by thousands of votes. The

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dialogue is snappy and much of it is very funny. Mr. Ardeli gave a breezy and capable performance as the husband, while the acting of the woman was good in spots and weak at other times. Her voice control and enunciation while making her speech was poor and many of her lines failed to "get over." The Thursday afternoon audience liked the act immensely. It ran fifteen minutes—just long enough and not too long.

Conlin, Steele and Carr.

James P. Conlin, Lillian Steele, and Eddie Carr made their first metropolitan vaudeville appearances in town at the Fifth Avenue last week, having the second position on the bill. They do a singing, dancing and comedy talking act in one, using one or two new bits of "business" with a lot of old material, dating back to the days of Weber and Fields' burlesques. One of the boys is a pianist, and uses trick methods as a part of his repertoire, including the playing of two airs at the same time, and standing on his head while playing. A Small Town Girl, "Pot Names," and two other numbers, the titles of which we are in doubt, were the songs rendered. Their dancing was pleasing, and taken as a whole the act passes for good entertainment. On Tuesday afternoon the title was well received, although they did not win any great amount of applause. The act ran seventeen minutes.

Barry Lupino.

Barry Lupino is an English comedian who made his debut at the Plaza Music Hall last week. He reminds one somewhat of Eddie Child, not because of what he does, nor entirely in the way he does it, but rather because of his exceptionally exuberant personality and wonderful virility. He rendered a couple of typical English comic songs, "Saturday Night" and "Each passing over favorably. It is his acrobatic dancing that makes him the hit he is, however, and his feats are truly remarkable. He makes his entrances on the run, then suddenly drops into a split or turns a head somersault or does a dip-dip, all so rapidly that it quite makes one dizzy to look at him. In his dancing he did some pinettes and other figures. Judging by the Thursday matinee audience, the twelve minutes of his act was all too short.

Walker and Sturm.

Walker and Sturm, a pair of Australian jugglers, made their American debut at the New Brighton Theatre last week and won instant favor. One works straight in a light colored summery costume, the other being made up in white face as a clown. They work solely with tennis rackets, and while this might seem a

bit monotonous, it was far from that, their juggling being so effectively accomplished. No really new "stunts" were shown, but each one was done in clean-cut fashion, and they were awarded with every sign of appreciation.

Mom. Herbert.

Offering a novelty musical act at the Plaza last week, Mom. Herbert scored an emphatic hit in third position. He worked in two, utilizing a table on which were placed fac-simile plates, knives and forks, candelabra, fruits in baskets and the other paraphernalia used on the dining table. Each of these was some sort of an instrument upon which M. Herbert rendered various popular selections to the accompaniment of the orchestra. With a few the accompaniment was absolutely necessary, otherwise the air itself would not "get over," while with others it was not essential. The act ran ten minutes and was warmly applauded.

GREATER DREAMLAND DOINGS.

Greater Dreamland will soon add to its multitude of new attractions a complete and interesting Borneo Village, which was secured for the Coney Island park by its own expedition, conducted by Captain John McKee, late of the Philippine Constabulary. These people were to have been at the opening of the park, but the ship on which they were to sail, having arrived at Port Said, was ordered back to a distant port for a late cargo. Captain McKee, who brought the Borneo headhunters to Dreamland last year, penetrated the wilds where these people dwell, after a perilous journey down the river Rajang. He has secured a band of savage warriors and headhunters, which are brought to civilization for the first time. They will be shown in their native village, and will be seen in their modes of entertainment, tribal ceremonies, war dances, etc. The village has been made a reproduction of their own homes. Dreamland has caught on immensely, and all of its many concessions are doing a big business. The comedy circus and the other free entertainments have proven a great drawing card. A new feature is "Don Fulano," the wonder horse, that is described as doing everything else but talk.

VAUDEVILLE AT BIJOU, BROOKLYN.

Popular priced vaudeville, under the booking management of the Fox Amusement Company, will be installed in the Bijou Theatre, Brooklyn, beginning June 20, at the close of Corse Fayton's regular stock season at that house. The latter organization will, according to present plans, return to the home across the river during the latter part of August.

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NOTES FROM PHILADELPHIA.

Lottie Williams and company headed the Keith bill last week in a most entertaining sketch. On Stony Ground, written by Edmund Day. At the Country Club, one of the Lasky productions, won instant favor. The Seldoms were seen in an attractive posing act, and the balancing act of Harry De Coo also pleased. Dan Quinlan and Keller Mack had a neat specialty in The Traveling Dentist. Juggling. De Lisle was well received, while the singing of Albert Hale, a young English boy, made a hit. Jarro, humorist trickster, who has not been seen here in many years, was accorded a hearty welcome. This week's bill is headed by Valerie Berge in a dramatic playlet entitled Judgment. Hayward and Hayward, Haines and Vidouc, Pat Rooney and Marion Bent in At the Newstead, Treat's seals, the Musical Fredericks, Ila Granson, singing comedienne, and the Brothers Perma in their mimic novelty. The Nightingale's Courtship, also announced for next week.

The Grand had an attractive vaudeville bill last week. Louise Ordway as the Militant Suffragette scored a personal success, and the dancing act known as the Australian Nougats was well received. The Buckner Cyclist Troupe made good, as did Bailey and Tere, musicians.

Fatima, the Oriental dancer, joined the All-Star Stock company at the Gayety last week. Other members are Ed Morris, Clayton Fry, Lena Le Couvier, Heisel and Walsh, and the Carmen Sisters.

This week's bill at the William Penn is one of the best that Manager William W. Miller has yet presented at this popular playhouse and includes the Luntatic Bakers, presented by Joe Boganny and his troupe of comedians; the Pirloco, jugglers; Miss Leon Bogno, the "human orchestra"; the Harmony Quintette, and several other acts.

CHARLES HORWITZ STILL AT IT

Edward M. Favar and Edith Sinclair, late principal comedians of the Shubert forces, will shortly be seen in vaudeville in a comedy from the pen of Charles Horwitz, entitled Regan's Luck.

Ribbert Hale, late principal support of Robert Mantell and Maudie Adams, is a decided acquisition to vaudeville, and has scored a big success in a unique comedy by Charles Horwitz entitled One of the Old School.

Mr. and Mrs. Mark Murphy have played thirty-eight weeks this season in Clancy's Ghost, by Charles Horwitz, and pronounce this comedy the best they have ever had. Mr. Murphy has placed an order with Mr. Horwitz for a series of sketches from the latter's pen.

The Harmony Quintette produce a new act by Charles Horwitz entitled The Lone Passenger. Novel scenic effects will be used.

Kelly and Kent have a new comedy act from the pen of Charles Horwitz, which they will produce the coming season.

NEW VAUDEVILLE THEATRES.

The Bijou Theatre, Newport, R. I., will be practically a new theatre next season. About \$10,000 is being spent upon improvements to the structure. The north and south walls of the house will be carried out considerably, thus giving a larger seating capacity, and also a large room for a balcony. The stage will be carried back a considerable distance and a number of new dressing rooms will be added. Under the new arrangements the house will have a seating capacity of 1,000.

A new house is to be opened this week at the Fifty-second and Sanson streets, Philadelphia according to reports from that city. It will seat 1,000 and will be booked through the William Morris, Inc., offices. The house will be managed, it is said, by George Bothwell.

A new vaudeville and picture theatre is being erected on the Roston Post Road in the Bronx by Charles Kling. It will cost over \$10,000 and will operate at cheap prices.

A new theatre is promised for Harlem, to be located on the north side of 116th Street, just west of Fifth Avenue. It is to be built by Messrs. Doran and Hergeton, and will cost \$75,000. It will have a capacity of 700, and will be a pretty and cozy house. Although the policy or the name has not as yet been decided upon, it is generally understood that vaudeville will be presented. It being rumored that Marcus Loew had secured the theatre for his circuit. Sol Sugar is the reported architect.

The new Empress Theatre in Kansas City opened this week with Sullivan and Considine bookings.

The White Palace, another new house on West Madison Street, in Chicago, opened last Saturday night. It is booked by William Morris, Inc.

RETURN OF PAULA EDWARDS.

By obtaining Paula Edwards' signature to a contract last Friday, E. F. Albee has arranged to effect the return to stardom of that winsome comedienne at Keith and Proctor's Fifth Avenue Theatre the week of June 13. It has been known for some time that Miss Edwards contemplated resuming her stage career, as she has been quietly preparing her act and experimenting with new songs in a nearby town. While this was done unobtrusively and without heralding, Mr. Albee heard of it and sent his representative, Edward Darling, to see her and propose opening in New York at the Fifth Avenue. Miss Edwards' last public appearance was as the star of a musical comedy called The Grays Princess. Her first big successes were made as a member of the late Augustin Daly's memorable company, but of all the characters created by her, the one which perhaps made the most lasting impression was that of the West Side Girl in The Belle of New York. In vaudeville Miss Edwards will introduce an entirely new repertoire of songs, with a costume change for each, and her songs will be an attractive feature, it is said, as she brought them from Europe for this engagement.

VAUDEVILLE.

AMONG AGENTS AND PRODUCERS.

Alf. T. Walton has just arranged with Ben Harris, manager of Young's Pier, Atlantic City, N. J., for the appearance of Victor Moore, the former star of George M. Cohan's The Talk of New York, assisted by Emma Littlefield and company (by arrangement with George W. Leisher and H. France), to appear at Atlantic City this week, May 30, in their bright comedy, Change Your Act or Back to the Woods. They have also contracted with David Robinson, manager of the New Brighton Theatre, for the week of June 6, and will in all probability play two or three weeks more to follow.

A new quartette, styled "These Four," will make their initial appearance this week at Henderson's Music Hall, Coney Island. Each member of the quartette is a soloist and as they have all been successful in comic opera, a bright future can be predicted for the combination. They are featuring Alfred Solman's new bass song, entitled "The Sexton and the Bell."

Ward and Hunter are having well deserved success with their new comedy skit, which they are now presenting to the vaudeville public. It is reported, Mr. Hunter is singing three numbers—namely, "Follow the Car Tracks," "I Wish I Had My Old Girl Back Again," and "I've Got the Time, I've Got the Place, but It's Hard to Find the Girl."

George Nagel and his company are playing a return date at Acker's Theatre, Bayside, Me., with success. He is also a writer of sketches, songs, etc., having written several that were successful. His latest is a comedy sketch for Emma Myrtle, of the Myrtle-Harder company, entitled Down and Out, and deals with life of show people. She expects to open with it in vaudeville some time in June, with a good supporting company.

Owing to the increase of the exporting department of H. B. Marinelli (sending of American acts to Europe), that agent cabled for another assistant, Mr. Wollstein, for a number of years at his various European offices, who will sail on Saturday, May 28, by the S. S. "St. Louis."

Louise Kent opened a short season in vaudeville May 23 as the headliner at Keith's Theatre, Columbus, O., and Columbus critics were warm in their praise of Miss Kent as a comedienne and as an authoress, her sketch, scoring a big hit for witty lines and original situations. After a short season in vaudeville Miss Kent will play a few weeks in stock.

Mrs. Patrick Campbell and company produced a new sketch written for her by her son, Alan Patrick Campbell, at the Majestic Theatre, Chicago, last week. From reports the act did not meet with much approval.

Valerie Berge will try out another new sketch by Victor H. Smalley, entitled Judgment, at Keith's Theatre, Philadelphia, next week.

Charles Horwitz has been secured by William Morris to play the title-role in the latter's forthcoming production of Chanteclair. Others in the cast will be Stella Mayhew, Billie Taylor, Bert Clarke, Jane Hamilton, Barry Lapino, and Miss Hays.

Thomas Morley, of Pittsburgh, Pa., who is said to resemble President Taft, is going into vaudeville with a monologue, in which he will impersonate the Chief Executive while at his desk in the White House. The act is now being written for Mr. Morley by a newspaper man at Washington.

Frances Owen has been commissioned to write sketches for several prominent variety stars and is giving his spare time to the work.

Frederic Julian returns to vaudeville next week after two weeks in the title-role of David Harum at the Crown and National theatres in Chicago.

VAUDEVILLE JOTTINGS.

The Vaudeville and Motion Picture Co. of America has added the following houses to its rapidly increasing circuit: Beech Park, Keyport, N. J., and Dorney Park, Allentown, Pa. The rumor that the two Philadelphia houses controlled by this company had gone over to another booking office has proven untrue. These houses are doing a fine business and the acts booked by Sig Waechter, booking manager of this concern, have been entirely satisfactory to the local managers.

Sean Ward, who has been playing a few weeks of New England time, closed a successful Boston engagement on Saturday and will lay out for a week in order to rehearse a new song which, it is said, will be one of the striking features of the past season. She will also have her wardrobe "gone over" and will reopen with some more strikingly beautiful costumes.

Nicol Gerson's midwinters, comen, carriages and circus paraphernalia sailed for Europe last week. "Billie" Dillon has closed his season and will spend the Summer at Cortland, N. Y., where he will rest until his opening in the Fall.

The Three McGregors returned to England last week after a most successful American tour.

It is reported from San Francisco that Harry Potter, of the Aerial Potters, is seriously ill at a sanitarium in Venice, Cal.

Mrs. R. P. Le Volo, who does a wire act with her husband, was badly injured on Monday night, May 2, while playing at the Colonial Theatre, Richmond, Va. During one of their feats Mrs. Le Volo slipped, bringing her husband down upon her left ankle, which was badly sprained. A local physician treated the injured limb and declared that she would not be able to work for some time to come.

Annette Kellermann arrived in London, Eng., last week. Although she is traveling unprofessionally, the diver has been offered several bookings, none of which she has accepted to date.

Herbert Lloyd, the English comedian, will sail for home next week, accompanied by his own co. Terry and Lambert are booked to sail for England early in July, it is reported.

Frank Bush, a recent acquisition of the Iowa Circuit, was scheduled to open at the West End Theatre yesterday, May 30.

Edwards Davis and his admirable co. of players have been booked for a tour of the Orpheum Circuit, presenting The Picture of Dorian Gray,

VAUDEVILLE.

VAUDEVILLE.

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which created so favorable an impression last season in the United houses hereabouts.

Arizona Joe and his co. of cowboys, cowgirls and horses have been booked as a feature act over the Panjane's time. They will open the first week in July.

The Dominion Theatre, Winnipeg, Canada, closed on last Saturday night until its reopening in the early fall.

Mr. Hymack, the "chameleon" actor, has been booked for a tour of the Orpheum Circuit next season.

It is reported that Mike Donlin and Mabel Hite are to sail for Europe within a week or less days. They will go for a pleasure trip.

The Circle Theatre and the Tremont, both booked by the Vaudeville and Motion Picture Co. of America, through Sig Waechter, the booking manager of that concern, have changed from a four day to a three day policy.

Fred Ginnett's act, The Horse Dealer, is a big featured production to be booked by the Vaudeville and Motion Picture Co. of America by Sig Waechter, booking manager of that concern. The act begins its tour of the William Gane houses this week.

Carl McCullough, the late leading juvenile of McIntyre and Heath in Hayti co., has been secured by A. E. Meyers, Pat Casey's representative in Chicago, and booked by him for two years. Mr. McCullough will play six weeks of the Orpheum parks and then will leave the middle of July for a trip abroad. He will return in September to resume his bookings on the Orpheum Circuit.

Vaudeville has superseded the regular attractions for over a month at the Maryland, Cumberland, Md., with business excellent. Lady Carmen in her Egyptian Snake Dance scored heavily May 23-25.

The bill at the Happy Hour, El Paso, Tex., last week had the Marshalls in The Dress Rehearsal, a laughable farce. D. B. Clifford, a popular impersonator, Eddie O'Brien and Lotty Barrach in The Race Track Toot; Atlantis and Flak, revolving globe artists. This week the house has Shatlock and Le Roy, La Vere and Palmer, C. L. Peck, and Charles and Madeline Dunbar.

Billie Champ and Emily Kadow experienced a narrow escape from death May 23, while playing the Hamilton Theatre, Chicago. While making a running exit at the climax of their act both pitched headlong through a trap door into the basement, about 8 feet below. Miss Kadow received cuts about the face and Mr. Champ bruises on the body. The trap door in the stage was wide open, with no railings around it for protection. After Mr. Champ had engaged in a warm argument with this careless manager the engagement was closed.

George F. Hall, the comedian who has been starring for many years past in The American Girl, A Hazed Hero, The Gibson Girl, and Hello, Bill, arrives in New York from London June 1, via White Star Line S. S. "Teutonic." Mr. Hall has had a most successful year in the English Music Halls, playing no less than twenty weeks in London alone. He contemplates a revival of The American Girl up until the holidays, after which he will return to fulfill another year's contracts in Great Britain and South Africa, opening in January, 1911, at the Pavilion Theatre, London. Mr. Hall is expected to appear in the Colonial Colonettes, who return to America after nearly two years' solid work in Great Britain and on the Continent.

Mayme Remington, the originator of the act that serves to introduce her breezy Bunale Boole Babies, an act that has been seen in all the principal cities of this country, accompanied by two young men, will sail for Europe the early part of September, where she is under contract for a six months' engagement.

The Preston Brothers, hand balancers and equilibrists, have been booked through Norman Jeffers for an engagement of several weeks over Southern time. They opened at Washington, D. C.

The feature act at Percy G. Williams' Colonial Theatre commencing Decoration Day was Jesse L. Lasky's operetta, The Love Waltz. The act is headed by Burt D. Harris and Lillian Buchter.

At the Academy of Music, Washington, last Thursday night over five hundred newshyrs were the guests of the Washington "Times" in witnessing the excellent vaudeville performance given at this house.

Rose Adelle (assisted by Jack McKever), who has been appearing for the past twenty-eight weeks upon the Western circuit of vaudeville in a sketch entitled I Wish I Had a Girl, lies very ill in the Jane M. Case Hospital at Delaware, Ohio, after a severe surgical operation. Miss Adelle is well known in dramatic circles, having played with Thomas E. Shea, David Higgins, many stock cos. and first of the season in a revival of Paul Armstrong's The Heir to the Heiress.

The Grand Opera House, San Antonio, Texas, is now booked from the William Morris Circuit. Business continues good with Manager Wells and he expects to continue through the Summer.

Allen Summers, who recently produced a new act in Chicago, opens on the Inter-State Circuit July 11.

The Brittons open in Chicago for E. J. Cox of the Metropolitan Exchange, week of June 8. Les Louie Beckley and co. in The World of Strife opened in Chicago last week and have many offers for Middle West circuits.

Edison and Clifton are laying off at their home at Alexandria, Ind., owing to Beulah Clifton's illness.

The Temple Theatre in Grand Rapids is play-

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ED GRAY

THE TALL TALE TELLER

ing three shows a day during the Summer months.

Williams and Walker's Cheeplate Drops have signed for several weeks of Frank Q. Doyle's time in Chicago.

Karl Flynn and his American Beauty Bled a disappointment at the American Music Hall in Chicago last week and as a result of their success have been given the Morris Circuit next season.

The Main Street Theatre at Peoria, Ill., closed for the Summer last week.

The Star Theatre in Chicago closed Sunday night, May 29, and will reopen early in August.

The Merry McGregors are laying off in Chicago owing to the illness of Teresa Baldwin.

Abner All has succeeded Bobby Gayler as Chicago representative of the White Hats.

Carl McCullough is playing Western vaude-

ville time with his Footlight Impressions, which are finding much favor.

Alber's Polar Bears are now playing the E. J. Cox time in Chicago, which gives an idea of the character of the acts now seen in the outlying houses of that city.

One of the best seen in a big spectacular dancing number to be produced by Sam Du Vries. The act will be taken abroad.

Annie Yeaman is seen in vaudeville at the American Music Hall in Chicago this week.

Merrile Victorine and the Two Zolara are appearing on the Sullivan and Constance Middle West time.

Francis Owen and Minnie Hoffman are playing The Green Eyed Monster, in the Middle West, and will shortly return to the big circuits.

Una Claire, who has a few weeks more of the Western Vaudeville Managers' Association time, will desert vaudeville later in the Summer for musical comedy.

Manager James H. Rhodes, of the Empire Theatre, Albany, N. Y., was presented with a handsome cane May 18 as a gift from the Columbia Amusement Company, which controls the Empire Theatre in that city and thirty other theatres in the United States. The token was sent to Mr. Rhodes in appreciation of his having broken all records at the Empire for this season, which closed Saturday night, May 14.

In a letter accompanying the gift, written by Sam Seriburn, president of the Columbia Amusement Company, the latter said: "We congratulate you not only because the season has been so profitable from our standpoint, but because you have convinced the Albany public that vaudeville shows can be decently conducted. The result is commendable to your soul and conscientious policy that the public should neither be neglected nor taken advantage of."

The American Theatre, Ellyria, O., Fred C. Percell, manager, is giving the Ellyria Theatre a good fight for patronage. Five and six acts of vaudeville with pictures are given at both.

The Shubert, Utica, N. Y., closed May 21 after a successful season. Mr. Fitzgerald, the manager and successful manager, leaves for a summer theatre in Allentown, Pa.

It is the wish of patrons of the Shubert that he may return to Utica in the Fall opening of the Shubert.

The Luigi Picaro Troupe are returning East after a twenty-five weeks' tour of the Pacific Coast, where the act was headlined on Panhandle time. A rumor has been circulated that one of the boys is engaged to Beanie Ramsdale, of W. B. Ramsdale and Sisters, as both acts are booked together. The boys open on the American Roof June 14. Luigi Picaro, the manager of the troupe, is also a member of the White Staff.

Emil Hoch was married on April 30, at Wilmington, Del., to Antoinette Smart, of Oakland, Cal. Mr. Hoch and his bride sailed for London on the S.S. "New York," May 21, for a tour of England and the Continent, going to Manchester for the Passion Play, and returning by a Mediterranean port late in August to take up his vaudeville bookings.

John V. Connelly, late of the vaudeville team of Steele and Connelly, comedians and singing specialists, who has just closed a successful Southern engagement, began an indefinite engagement at the Auditorium, Burlington, N. J.

Hal Huggmann, the English animal imitator, has been engaged by Mr. Elieff for a summer production of The Follies of 1910, to be presented on the New York Theatre Roof Garden. Mr. Huggmann will play the part of character and will have an opportunity to display his cleverness in the role of the famed barnyard fowl.

Robert K. Spooner has been engaged by James S. Adams, of the Hippodrome Co., to give his country impersonations in the Humpty Dumpty run at Brighton Beach this Summer.

The season at Chase's, Washington, D. C., closed May 21 with big attendance, with a record of thirty-nine weeks. School commencement and other special events will keep the house open for a fortnight or longer, and then the annual Summer decoration previous to the reopening Aug. 22.

Griff, the English clown juggler, sailed for home on the steamship "Lusitania" on last Wednesday, May 18, accompanied by his son, who has been working in the act with his father.

The Morris, who have been appearing at the Hippodrome during the past season, were scheduled to open on the Morris time in Chicago Saturday, May 21.

Fred Dupres was booked to sail for Europe on the steamship "Prins Frederick Wilhelm" May 20. He will spend about three months abroad in search of pleasure, recreation and new ideas for his vaudeville work.

Harry G. Somers will book the Auditorium, South Bend, Ind., for the next four weeks, when that theatre will offer popular priced vaudeville.

Dearest St. Clair is just concluding a successful season through the Middle West. She will shortly appear East in a new act. She is playing her Italian and character change.

NEW VAUDEVILLE THEATRES.

It is reported that Louis Dittmar is to build a new theatre in Louisville, Ky. It will be located on Fourth Avenue, between Walnut and Chestnut streets, and will add to the Majestic Theatre. It will have a large seating capacity, and will cost about \$40,000.

Sam and Murray's new Orpheum Theatre, Portsmouth, O., was opened to the public Monday, May 16, and was greeted with two capacity houses. The new theatre is a thing of beauty. It is well arranged, tastefully decorated and well lighted. It consists of a lower floor and two boxes, with a seating capacity of 300, and a balcony and gallery which together have a seating capacity of 350, making the total seating capacity 650. Every convenience of a most thoroughly arranged theatre can be found in this pretty little playhouse, making it up-to-date in every respect.

The opening bill consisted of the Four Musical Monarchs, Arthur Deming, Hal Reid and company presenting The Girl and the Manager and The Eagle and the Girl. After the opening performance of Monday evening Manager H. R. Russell entertained with a dinner in honor of Messrs. Sam and Murray. Other guests present were Mr. and Mrs. Peter Sun, of San Francisco; Manager Bullington, of the Hippodrome; Hamilton W. V. A.; Manager Gordon Long, of the Charleston Hippodrome, and Arthur Deming.

William Morris, Inc., are to have a theatre in Cambridge, Mass., according to latest reports. W. Morris, a Boston attorney, is said to be the backer of the project. The house will cost over \$100,000, and will be located on Central Square. The seating capacity will be about 1,000.

PARKS AND AIRDOMES.

The Outdoor Season Beginning in Various Cities—Notes of Openings.

The famous Cedar Rapids Carnival, which was noted for being the best in the State of Iowa a few years ago, is to be revived by the business men this Fall, and an exposition will be added to an abundance of amusements of vaudeville and like attractions.

Vaudeville will be offered at Vinewood Park, Topeka, Kan., beginning May 20. The acts will be booked by the Crawford-Kearney-Wells Syndicate of Topeka. Marshall's Band will give daily afternoon and evening concerts, and free moving pictures will be shown outdoors. Everything at the park has been given a new coat of paint.

Manager Edward Raymond, of the Majestic Theatre, Evansville, Ind., opened Oak Summit Park on May 22. Many improvements have been made since last season.

Ground has been secured for a new park at Del Norte, Colo., and arrangements have been made to have the best racing track in this valley, as well as an ideal baseball diamond. Every one there has taken an interest in the enterprise, including the High School pupils, who donated their share, and will hold their field games here on Sun days.

The Williamette Company, Lakeside Park, at South Coventry, opened to big business May 30. Rolling Green Park, Humber, Pa., opened May 30 with good vaudeville attractions.

Ravenna Park, Milwaukee, Wis., formerly Wonderland, will open its gates May 20. Lombard's Band will furnish the music. This park has been greatly improved, and a number of new attractions added. The old reliable Patat Park will open its season on May 23. May's Military Band will furnish the music, and the big attraction will be Kennedy K. I. T. Ranch and Hippodrome.

The K. G. Barkoof's attractions are booked to appear at Cumberland, Md., May 30-4, under the auspices of the Cumberland Band and Horse Company. The Otto's Shows closed a successful week May 16-18.

The Carroll Comedy company is to begin an indefinite run of Summer stock, beginning May 30 at Merryland Park, Cumberland, Md.

The Fort Scott, Kan., Airdome (Harry C. Erich) opened May 18 with the Oscar Graham Stock company, which gave satisfaction to good business. Same company May 23-25.

Because of the unfavorable weather the Airdome at Biloxi, Miss., was dark May 24, 25 and 27, only three performances being given during the week.

Roy Crawford's Airdome, Topeka, Kan., opened May 23, with the following bill: The Five Dancers, musical sketch; Cartwright Sisters, singers and dancers, and Tom Quigley, comedian.

At the Crystal Airdome, Guthrie, Okla., Manager Will Brooks presented the North Brothers Comedy company May 18-23, to packed houses. The company gave excellent satisfaction in the following offerings: In Love With Her Husband, The Golden Round-Up, Across the Great Divide, Molloy, The Company Stranded, The Girl and the Outlaw, Away Up in Maine, The Priest, Away Down East, and Just a Little Girl.

The Airdome (C. U. Philley and R. Van Houten) at St. Joseph, Mo., opened for the Summer season by the William Graham Stock company in The Wolf May 23. The actor-manager, William Grew, was a great favorite here during his Summer run last season and will be cordially welcomed on his return.

The Lacaster, Ohio, Airdome opened May 30 with a stock company, the name of which has not yet been announced.

Frank Rich opened his airdome at El Paso, Tex., May 30 with Ollie Mack in A Night on Broadway.

At the McKinney, Tex., Airdome (Jesse Warren), the Majestic Theatre company, William Edward Nerr, manager, was billed for week of May 9, arrived here in a weakened condition, opened on Monday night, but failed to make good the local manager closing them after the second act. The company straggled here, The Duncan Stock company week of May 16, only got in two nights on account of bad weather. Good business the two nights. Strong company.

Speden-Pare company May 23-30.

The Airdome at Mexico, Mo., under the management of A. W. Watson, opened May 30 with the Western Stock company.

Electric Park, Kansas City's Coney Island, opened May 22, big crowds being in attendance in spite of the fact that rain fell during the greater part of the afternoon and evening. At this park, however, the elements are of little real bother, as the cars stop under cover and the promenade around the entire park, leading to all the concessions and amusements, is likewise covered. Don Phillipini's Band was the headline attraction and the big music pavilion was crowded throughout the day. An attractive vaudeville bill in the German Village included Tom Lincoln and His Jungle Girls, Sommers and Otte, Pearl Stanley, the Four Okuras, and Dills and Templeton, all of whom pleased.

Among the new attractions is the latest billed, the Spiral Loop, which promises to be very popular. An Otchick Farm, Baby Incubators, The Dragon Gorge and Miniature Railway around the entire park are new features, while all of the best of the old ones are retained.

Fairmont Park also opened its season May 22 and, although rain interfered considerably with the attendance, the feature event of the afternoon, the balloon race between L. M. Bates, of Kansas City, and Henry Taylor, of Indianapolis, was pulled off as scheduled, the local man winning. The park has changed hands since last season, now being under the management of Thomas L. Taffee, who has made many changes.

The numerous small concessions of last season have all been removed and the park has been greatly beautified. Vaudeville is given daily in the amphitheatre. Liberator's Band will open an engagement here May 30. Forest Park drew about the usual crowds May 22-23, the feature event being the high diving of Professor Ahern, which exhibition was given twice daily. Vaudeville, Liberator's Band and other attractions were well received.

Paxtang Park, Harrisburg, opened May 28, under the management of the genial P. M. Davis, who has made this resort one of the most popular in central Pennsylvania. New features have been added for this season and the outlook for business is very good.

The Raymond Teal Musical Comedy company opened at J. Frank Heald's Airdome and was greeted by capacity business. Whitman's Comedy company May 23-25.

At Washington, Pa., the Victor Stock company opened under the new canvas topped airdome, May 24-4. F. Mortimer Mitchell heads the company, and the opening offering was Woman Against Woman. Special matinee May 30.

The Summer season is now on in earnest at Fontaine Ferry Park, Louisville, Ky., and at

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VAUDEVILLE PERFORMERS' DATES. Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4—Indefinite.

American Newboys' Quartette—Gem, Meridan, Miss.

Barnes and Crawford—Orch., Denver, Colo.

Barnes and Henning—Colonial, Wilkesburg, Pa.

Booth and Tillson—Grand, Portland, Ore.

Bowles, Donald—Maj., Chgo., Ill.

Cameron, Ella—Orch., Franklin, Lyrle, Jamestown, N. Y., 6-11.

CHERRY, WILL M. AND BLANCHE DAWN—Orch., Erie, 30-June 30.

Cross and Josephine—Temple, Detroit, Mich.

Cunningham and Marion—New Brighton, Brighton Beach, N. Y.

Dale and Boyce—East End, Memphis, Tenn.

Eman, Harry—Thomas—Gerard, Phila., Pa.

FANTON, Joe—Musical—E. and P. S. N. Y. C.

FISHER, MR. AND MRS. PERKINS—Orch., Spokane, Wash., 6-11.

Fentelle and Valliere—Orch., Spokane, Wash.

Gallagher, Ed.—Family, Lafayette, Ind., Varieties, Terre Haute, 6-11.

Glenn, Augusta—Grand, Indianapolis, Ind., K and P's 5th Ave., N. Y. C., 6-11.

Godfrey and Henderson—Orch., Denver, Colo.

Goodmans, Musical—Continental, Chicago.

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WELLINGTON WALTON, HARRY F. SMITH.

Bran and White—Empire, Liverpool, June 7-12.

Singing Girls, Three—Maj., Denver, Colo.

Steger, Julius—K. and P. S. N. Y. C., Keith's, Phila., 6-11.

Taylor, Mae—Avenue, Detroit, Mich.

Tops, Tony and Tops—Shea's, Toronto, Ont.

Van, Chas.—Gaiety, Indianapolis, Ind., Park, Vincennes, 6-11.

Van Horen—Hammerstein's, N. Y. C.

Waldmann, Ed—Maj., Washington, D. C.

Webb, Harry L.—Orch., Spokane, Wash., 6-11.

Whitman, Frank—Los Angeles, Los Angeles.

Willard and Bond—Maj., Seattle, Orph., Vancouver, B. C., 6-11.

WORLD, JOHN W., AND MINDELL KINGSTON—Alhambra, N. Y. C., K. and P.'s 5th Ave., N. Y. C., 6-11.

WRIGHT, GEORGE, AND RENE WRIGHT—Tampa, Kearny, N. J.

Younger Bros.—Vaudeville, Superior, Wis.

NOTES OF VARIOUS ACTIVITIES.

Maudie Leone is causing the critics of Salt Lake to look about for new adjectives. In singing the praises of her performance. The newly organized stock company headed by Miss Leone and Willard Mack has scored magnificently at the Bungalow Theatre.

W. B. Fredericks, for three seasons with The Candy Kid, is now open for engagements. He is experienced as stage director or can manager. Howell, Mich., is his address.

E. D. Shaw, who will be well remembered as a booking agent and manager, has opened offices again in New York, in the Times Building.

THE RECORD OF DEATHS.

Mrs. Franz Strauss, mother of Richard Strauss, the composer, died recently in Munich. She was a native of Munich and married Franz Strauss of the Royal Opera House orchestra in 1852.

Christopher Selby, some years ago with the Barnum and Bailey Circus, died in Paterson, N. J., May 31. He was born in Strasburg, Germany, in 1841. He leaves two sons.

Julius Renard, the French author, died in Paris recently. He was born Feb. 22, 1864, at Chateau-sur-Meuse, and was educated at the Lycée de Noyers and Lycée Charlemagne. Among his dramatic works are *Les Frères Parolles*, *La Bouteille Lourde*, *Le Crime de Village*, *Le Palais de Hompre*, *Poll de Carotte*, *Magotte*, *Le Pain de Mensonge*, and *Le Corridour*. James Barton Key, grandson of Francis Scott Key, for several years an actor and theatrical manager, died in New York May 18. He was buried in Baltimore. He was fifty-five years of age.

Mrs. Clara Penoyer, a sister of the late Helen Good, died of heart disease in a trolley car in Philadelphia, May 24. She was seventy-two years old, of which fifty-five years were spent upon the stage. For Mrs. Penoyer was one of the famous Good Sisters. For a number of years she enacted the role of Eva in *Uncle Tom's Cabin*. In fact, she is credited as having been the original Eva in that play. When she grew to womanhood she appeared with stock companies at the Walnut and Chestnut Street theatres, also appeared at the old Colonel Wood Museum at Ninth and Arch Streets.

Hedwig Deike, aged twenty-two years, one of the Four Deike Sisters, who appeared in aerial feats in Barnum and Bailey's Circus, died at the German Hospital, Philadelphia, May 25. Death was caused by meningitis.

Frank Dean Tompkins, husband of Marguerite Favre, the musical comedy player, died in Los Angeles, Cal., May 19.

LOUISVILLE.

East Lynne, Presented by the Rober-Blenden Company, Proved as Interesting as Ever.

The Rober-Blenden Stock co.'s offering May 28-29 was the time honored East Lynne, with a very strong cast and very handsomely mounted. The attendance was excellent and the local critics emphatic in praise of the production. The season of the Rober-Blenden co. at the Masonic is proving a success. *Romeo and Juliet* next.

The Pirates of Penzance is to be given by amateurs at Macaulay's 31, 1, for charity. Moving pictures and vaudeville are the attractions at Hopkins', the Avenue, and the Gayety, each receiving a fair share of the business offering.

The Dramatic Club, a swell society organization, is to produce one of Oscar Wilde's plays at Macaulay's.

Louisville's sensational parson still continues advertising his sermons and the song services at the "Big Red Church" in the amusement columns of the local papers. The reverend gentleman is very sincere and his unusual methods are being received with interest.

Colonel John T. Macaulay will leave early in June for New York, where he will arrange his bookings for the 1910-11 season.

Paul Bisehoff, a musician, at different times a member of the Gayety and Avenue orchestras, lies at the point of death as the result of the accidental discharge of a revolver.

Colonel R. W. Brown is keeping the new Auditorium project alive. He reports that the various committees have been active and have made distinct progress. The Louisville Woman's Club, an up-to-date organization, has started a crusade against objectionable plays and proposes to regulate such matters in this city in the future by systematic methods. These ladies propose to, in an energetic, sane way, endeavor to accomplish a reform where, in their opinion, action is necessary. CHARLES D. CLARKE.

SPRINGFIELD, MASS.

Hunter-Bradford Players Made Good Start at Court Square—William Stuart Pleased.

The Hunter-Bradford Players started off with great success at the Court Square May 23. Soldiers of Fortune being the bill. It was a well-balanced co. that greeted the patrons of the returned favorites. Edwin Brandt had the part of Clay and Grace Barber of Alice Langham. Burke, Charles was General Mendoza. Louise Arnold was Madame Alvarez. Wilton Taylor played McWilliams and Frederick Tiden Captain Stuart, and the minor parts were well cast. Mrs. Fiske's success. The New York idea is the next bill, with Jane Marbury specially engaged for the leading role. The Poli Stock did a large business 23-28, with that popular drama, The Lion and the

BORN.

FREDERIC.—A daughter to Mr. and Mrs. William Frederic, in New York, May 10.

MARRIED.

CHAPMAN-DALE.—Melville D. Chapman to Ruby Dale, in New York, May 23.

COQUELIN.—MIRROIR.—Jean Coquelin to Blanche Mirroir, May 18, in Neuilly, France.

DUNCAN-BARKER.—Malcolm Duncan to Edith Barker, in Chicago, May 10.

GREW-LITTLE.—William Grew and "Bessie Little, at Omaha, Neb., recently.

MCGOY-EVANS.—Joseph McGoy (Roller Clayton) to Sadie Evans (Myrtle Keene), in New Orleans, May 21.

SPINK-TATE.—George Spink and Ellen Tate, at Buffalo, N. Y., on May 23.

DIED.

DEIKE.—Hedwig Deike, 22 years old, in Philadelphia, May 25.

KEY.—James Barton Key, in New York, May 10.

MORROW.—Archibald E. Morrow, May 15, in Suffern, N. Y., aged 40 years.

PENNOYER.—Mrs. Clara Penoyer, in Philadelphia, May 24, aged 72 years.

RENNARD.—Julius Renard, in Paris, Dec. 20, aged 46 years.

ROWE.—Joseph Rowe, in Jersey City, May 24.

SELBY.—Christopher O. Selby, May 22, in Paterson, N. J., aged 60 years.

STRAUSS.—Mrs. Franz Strauss, in Munich, last week.

TOMPKINS.—Frank Dean Tompkins, in Los Angeles, Cal., May 19.

VIARDOT.—Pauline Garcia Viardot, May 18, in Paris, aged 60 years.

Mouse, which is new to popular priced stock. The play was well done. William Stuart playing Jefferson Ryder with force, and Wanda Howard the mouse part of Shirley Rosemore with strength and ability. Corinne Cantwell was the new ingénue in the co. and made a good impression. The next bill is The County Chairman, in which Rogers Barker, the new leading man, who succeeds Lynn Hesit, remained, will appear. EDWIN DWIGHT.

PROVIDENCE.

Robert Turner a Favorite Here—Good Bills at the Empire and Imperial.

The Albee Stock co., at Keith's, made a most elaborate revival of George Ade's football comedy, The College Widow, May 23-28, and drew packed houses throughout the week. The parts were well distributed and a fine presentation was effected. Robert C. Turner, one of the old favorites, made his first appearance with the co. and contributed a good role as Edam Hicks, Girls 80-4.

Hunt's Mills opened its summer season of dances and other attractions 18, with Charles Baerney as manager, and large crowds are in attendance daily at the popular Ten-Mile-River Resort.

The Empire and Imperial continue with vaudeville and moving pictures and both houses are putting on some fine bills. H. F. HYLAND.

LETTER LIST.

WOMEN.

Armstrong, Viola L., Marion Abbott, Adra Ainslee, Babe Adams, Mrs. J. Antrim, Rosa Alarcon.

Boland, Elsie, Marie Baxter, Amie Berry, Edith B., Black Mabel Berrey, Geraldine Bruce, Annie Burton.

Caine, Georgia, Hilda Carl, Florence Craig, Violet Clifford, Addie Cummings, Josephine Carter, Mrs. Roy Clair, Neil Claire, Anna Christoferson, Frances Comstock, Dorothy Cawter, May Crossley, Rose Coghlan, Ethel Clifton.

Grand, Maude, Lellie De Menda, Mrs. C. T. Del Vecchio, Clara Dalton, Grace Denmore, Dollie Davis, Beth Denmore.

Ellison, Marjorie, Estelle Francesca, Ida Fitzhugh, Gertrude Fowler, Jean French.

Guise, T. S., Mrs. Ruth Gates, Louise Gale, Grace Gardner, Hilda Gilbert, Emira Gordon, Franklin Gale, Frances Gibson, Lillian Graham.

Memrie, Frances, Mrs. Gene Hughes, Jane F. Hood, Lois Hawthorn, Mareo Harris, Margaret Hagen, Cora Hall, Georgia Harvey, Josie H. Haywood, Grace Hazard, Christine Hilton, Crystal Herne, Nina Herbert, Elsie Hamilton, Japs A. Hood.

Jensen, Harriet, Nora F. Johnson, Kirk Hazel, Leatha Keeney, Adelaide Knight, Katherine Keelred, Doris Keane, Winifred King.

Lennon, Mae, Willy Lavender, Elmore Leyton, Phyllis Lorraine, M. Longfellow, Sidney Lucas, Elsie Lerch, Doreen La Mar, May Leber, Irene Le Roy, Madeline Leach, Alice Le Claire, Mercedes Lorenz, Lillian Lawson, Mrs. A. J. Levy, Lillian Lee.

Matthias, Wynne, George D. Mendum, A. Florence Martin, Florence Malone, Christine Miller, Mrs. M. M. Macy, Bella Miller, May Martine, Fannie Midgley, Nora May, Jane Marbury, Sarah McVicker.

Niblo, Fred, Mrs. Gertrude Nickerson, Olga Nelson.

Ormond, Gene, Elita P. Otis, P. G. Olney, Pingree, Helen, Doris Payne, Gwendolyn Piers, Avis Paige.

Quive, Mary, Ryan, Nan, Ida Raymond, Mrs. Walter Roberts, Daisy Robinson, Mrs. Frank Raymond, Beatie Rogers, Dallas Romans, Mrs. H. J. Hildin, Anita Roth.

Smith, Mrs. Frank, Clara Schrader, Norma Seymour, Eleanor Sutter, Marguerita Sylvia, Barbara Swayer, Ruth Sheppard, Mae Stevenson.

Taylor, Olga, Rose Tiffany, Lyle Tayo, Gladys O. Thomas.

Verney, Ruth, Eva Van Osten, Wright, Myrtle, Essie Wilson, Cora Williams, Edna West, Evelyn Westbrook, Lillian Wiggin, Grace Williams, Evelyn Wallis, Eleanor Wolfe, Violet White, Helen Wilson, Hazel I. Wright, Helen Wilton.

MEN.

Arey, Wayne, Alsworth Arnold, Lee Arthur, Fred G. Adams, Harry Armer.

Billings, Edmund, Geo. M. Barnum, Francis Byrne, Billy Burns, Barney Bloom, Billie Brisler, Frank O. Baker, Eddie Burns, Rich'd Buchler, Huron L. Byrnes, H. L. Beachford, Archie Boyd, Byron Bidwell, Claus Bogel.

Conrad, Chas. J., Harry Carlton, Jos. Coopers, Jno. Charles, F. P. Cavanagh, Rich'd G. Collins, Will F. Crockett, Robt. Cummings, Harold Clairmont, M. A. Carpenter, Will M. Chapman, Chauncey Clausland, G. R. Crawford.

Dunn, Arthur, J. S. Donnelly, Wm. L. Dusan, Edw. Dillon, W. O. De Witt.

Ellis, Jack, Wm. B. Ely, Willis Evans, Foster, Franklin, Edwin Fowler, Daniel Fraulter, E. Felt, Frankie Fraunholz, Hal Frost.

Gillmore, Frank, Jos. Graybill, A. Willard Grass, Jno. Griffith, N. B. Gurney, Chas. Gilbert, Harry Greenway, Geo. Germane, J. Frank Gordon.

Herbert, Galway, F. G. Harriott, Frank J. Hill, Arthur Hurley, Geo. Harper, Frank Hall, Gerald Harcourt, Fred's W. Holmes, Edw. Hayes, H. W. Hunt, O. Hooper, Jos. Hollender, Fred J. Hamill, Will Harder, Frank Hogan, Laurens H. Haccall.

James, Leavitt, Percy Jennings, Harry B. Jones.

Kitchell, L. A. Arnold Kallaz, Howard Kyle, Lee, Edw., Wm. H. Lewis, Roman Listette, W. Leabmann, Clarence E. La Farge, Oliver Lee, J. Edgar Loring, Henry Lee, Albert Livingston, Harry Linsell, Warren D. Lombard, Chas. Lamb, F. J. Leonard.

Miller, J. A. Melnotte, Geo. Mansfield, Harry L. Minton, Peter F. Murray, Ernest Maxwell, Frank Milton, Jos. Merrick, Geo. H. Matison, R. H. Mitchell, Jas. Morton, Dennis Mullen, H. A. McFarland, Walter McCullough, Donald McLaren, Roy McGala, Frank McGowan, C. L. McGee, J. P. McSwaney, Jack McGowan, Miller and Tempest.

Newman, Jack, Herman Noble, Thomas Nye, Ottie, Ernest, Wm. J. O'Neill, Geo. Orey, Eugene Orway.

Pann, Peter, E. B. Platt, Geo. Primrose, Geo. C. Pearce, J. D. Plant, M. Purcell, Walter H. Poulter, Jos. Phillips.

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Quinby, Cassius.

Hogan, Jack, Jos. B. Holman, Rich'd Ridge-

ly, J. A. Rochell, Elw. J. Rich.

Howard, Jas. Carlisle, M. Sommes, Frank

Smithson, Ralph Stuart, Mortimer H. Snow,

Arthur Seymour, Karl Stoll, Fred Silenz, Adolph

Swinton, Texas Smith, Elmer Swartz, Jno. M.

Salpola, H. G. Standing, Edwin Scribner, Karl

Schwartz, Chas. P. Salisbury, Frank T. Salor,

Stuart Hayden Stevenson, Wm. B. Smith, West-

rop Saunders, Thos. Seabrooks, Ernest Shuter,

Stange and Edwards, Stern and Connelly.

Thompson, Dick, S. E. Taylor, Harry Tighe,

E. F. Thompson.

Vaughn, C. E., Jno. Van Ape, A. Vesali.

Webb, Grover, J. Albert Walstead, Chas.

W. Whitlins, E. V. C. Willis, Chas. O. Wal-

lace, Banks Winter, Jno. Ward, Rod Waggoner,

Zarrow, Geo.

REGISTERED MATTER.

Jos. B. Redman, Laura Bea Byrth, Jas. Corte,

F. A. Demarest, Clara Paulet, Frank Rowan,

M. B. Moulton, Franklin Whitman, Ernest

Francini, Sidney McCurdy.

Correspondence

ALABAMA.

MONTGOMERY.—MAJESTIC (W. E. Couch): Majestic Stock co. May 18-21. The Girl of the Ranch and The Bandman; very satisfactory performances; large business. Majestic stock co. 23-28.

ARKANSAS.

EL DORADO.—QUEEN CITY THEATRE (H. O. Croft): Cannon and Whitten Comedy co. May 23-30.

CALIFORNIA.

OAKLAND.—MACDONOUGH (H. H. Campbell): Grace George in A Woman's Way May 18-21; very satisfactory performances, to good houses. Maude Allen 23. Kolb and Dill 30-4.—LIBERTY (H. W. Bishop): Bishop's Players presented The Pit 18-22; elaborate production, to capacity houses. The Wolf 23-29.—ITEM: Arrangements have been made for an outdoor performance of As You Like It in the Greek Amphitheatre at Berkeley 8. Leading role will be sustained by Maude Adams.

COLORADO.

DEL NORTE.—OPERA HOUSE (Mr. Ockers): Richardson Lewis co. presented My Dixie Girl May 18; play and players well received.—ITEM: This co. has played the towns of the famous San Luis Valley, including Blanca, Center, Alamosa, and Monte Vista, doing capacity business, and in many cases were forced to arrange return dates to satisfy the demand.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Motion pictures to good audience May 18-21. Kempton Comedy Kompany 23-28.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): For the second week of their stock engagement the Hunter-Bradford Players presented Augustus

DALY'S B'way & 90th St. Eve. 8:20

Matinee Wed. and Sat. 7:20

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Frital Schiff Jefferson de Angellis

Josephine Jacoby Andrew Mack

Christie McDonald William Pruett

Christine Neilson William Danforth

Arthur Cunningham

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GORDON & NORTH present

The Merry Whirl

A Musical Entertainment in two parts, with

MORTON and MOORE

and a lot of new faces and novelties.

Thomas' version of Richard Harding Davis' Bol-

der of Fortune May 19-21. All the characters

were skillfully portrayed by this well balanced

co., to big patronage. The offering for 23-25

was George Ade's popular comedy, The College

Widow, and the players displayed their versa-

tility in handling the amusing play as though

they had been out with it for a season. Stella

Archer made a graceful, charming widow, who

captivated all. Margaret Green, Maude Har-

and Frances Gaunt ably contributed to the

amusing scenes. Eugene O'Brien, with his usual

good stage presence, made a forcible hero, and

reined comedy was contributed by Hallett Bos-

worth and Arthur Hoyt. The work of Frank

Stone, Forrest Winant and Frederick Strong

was of artistic and amusing quality. The stage

settings were elaborate.—ITEM: The audi-

ences continue responding in large numbers and

are hearty and sincere in applause, and it

"laments" like another big season for the

Hunter-Bradford.—The Royal Family follows

30-4. A. DUMONT.

BRIDGEPORT.—POLI'S (L. D. Garvey,

res. mgt.): John Lee's characterization of the

Octopus in The Lion and the Mouse May 23-25

was as strong and effective as that of Edmund

Brosno or Oliver Byron, and Alice Fleming's

REISENWEBER'S

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the month, \$50 to \$60.

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Dinner. Meals Served to Rooms.

June 16: pleased a good sized audience. Billie Burke in Mrs. Dot T. JACQUES (V. Whit-
son): Billie Burke co. appeared in Clyde
Fitch's comedy, "Olla," 10-21 to good business.
NEW BRITAIN.—HUSSEIN LYONUM (T. A. Lynch): Pictures May 22: good patronage.
John Purcell, baritone singer, 27: well filled
house. Billie Burke 9.

FLORIDA.

JACKSONVILLE.—DUVAL (W. L. Del-
cor): Mable Paige and Stock co. in Monte
Cristo May 18-21: pleased fair sized audience.
Same players in The Love Route 22-28 and in
Jim the Peasant 29-4.—**DEPHUM** (Hartbridge
and Wells): The Grubben Players in The Great
Inside 15-21: pleased excellent business. Same
players in Prisoner of Benda 22-28 and in
Support of Montau 29-4. Miss Baxter has done
some of the finest work ever seen in any stock
co. in this city and her departure last week
was a source of regret to the patrons of this
house. Her substitute did very well, however,
and Clifford Bruce is doing good work that
the managers are assured of good business
every night.

GEORGIA.

SAVANNAH.—BLOU (R. G. Herndon):
Clyde Fitch's comedy "Olla," May 24-25: big
business. In the Palace of the King 26-4.—
ITEM: Business continues big, notwithstanding
warm weather.

IDAHO.

BOISE CITY.—PINNEY (Walter Menden-
hall): Dorothy Morton in The Widow Jones 11:
splendid co.; fine scenery and chorus ballet;
great host of satisfaction; the co. got left at
Boise and were big losers. Bonita in Wind,
Woman and Song 12, 13: drew good house and
were highly appreciated, judging by the lengthy
encore after each act; the chorus girls and
ballet dancers there have been none better at
the Pinney this season; specialties all good.
61. Kimo 16: splendid, small, well balanced co.
of all stars gave host of satisfaction to good
house. Madame Labadie, of New York, gave
splendid entertainment 19, that highly pleased
a fairly good house. Y. M. C. A. Concert 20: a
very entertaining and educational lecture by
Professor Patti, with the latest and greatest
phenomena of science, radio, costing over
five million dollars per pound; also liquid air
and wireless telegraphy; big house. White
Square 21.—**TURKIN**: Great Dramatic Stock
co. just work in The Coward's Daughter; in
fairly good business, and will reopen 23, under
new management.—**HOX, OAKS, LYRIC**, all
with splendid pictures, are doing a phenomenal
business packed to the sidewalk every night.
The picture game in Boise is something won-
derful.

ILLINOIS.

SPRINGFIELD.—GRAND (George C. Back-
ett): Miss Nobody from Starland May 20 de-
lighted a capacity house. The Grace Hayward
Players presented The Regeneration 10-21:
pleasing good audience.

PEORIA.—MAJESTIC (Henry Sandmeyer,
jr. res. mgr.): Jacob Adler in God's Punish-
ment May 19: pleased excellent business. Re-
opened at Red Gate 19-22: large business; pleased
house closed.

**DELAWARE.—DERTHICKS OPERA
HOUSE** (Loop, Bryant and Pierce): Flower
of the Branch 11: good to good house. The Great
Divide 19: Grace Hayward Stock co. in The
Regeneration 20.

STRAVON.—PLUMB OPERA HOUSE
(F. Williams): The Harvey Stock co. May
10-22 in Miss Bachelor and The Danites; fair
business and very satisfactory performances.

MAIN.—OPERA HOUSE (F. W. Jencks):
Vanhook 11, 12: only fair business, but good
entertainment. The Great Divide 20.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE
(Harry G. Sommers): The Third Degree May
18 to big house; splendid performance and co.
Milwaukee German Theatre co. in Der Pech-
vogel 25. Billie Burke in Mrs. Dot 30.—
AFRIDIUM (Harry G. Sommers): Summer
season of Orpheum vaudeville opened 16 with
splendid bill and big houses.—**INDIANA
(Thomas Moss)**: Indiana Theatre Stock co. 16-
21 in The Little Minister closed season. A
vaudeville bill was put on 23, and this char-
acter of entertainment will be furnished dur-
ing the summer months.

RICHMOND.—COLISEUM: May Festival
24, 25, to capacity. Chorus of 350 children,
assisted by Richmond Symphony Orchestra, gave
a remarkable rendition of "Jude the World" 24.
Mendelssohn's Elijah by adults 25: greatly
pleased. Hanna Wolf, pianist, showed much
ability and was appreciated. The soloists were
Antoinette Werner West, Rose Lutiger Gannon,
Nilla Hougard Nelson and John Hirsch. The
orchestral work reflected great credit on Direc-
tor Will and the festival was a success from
start to finish.

FORT WAYNE.—MAJESTIC (Rice and
Bair): The Servant in the House May 18
pleased packed house. Henrietta Crossman in

Anti-Matrimony 14: good house. John A.
Preston and players in Carter of Lacy Y 15:
played to big house. Forty-five Minutes from
Broadway 16-21 given entire week as benefit
for the Children's Public Playground Fund.
A nice sum was made for this fund, as house
was packed at each performance. John A.
Preston and players 22 pleased a good house.

MICHIGAN CITY.—OPERA HOUSE (Otto
Dunker): The Imperial Musical Stock co. closed
a fair week's business May 21 with The Col-
lege Boy. Milwaukee German Theatre co. 26.

IOWA.

FORT MADISON.—GRAND (W. Ebin-
ger): Capacity at this house will be increased
to accommodate 1,500, and an effort will be
made to book larger attractions than hereto-
fore. The smaller ones to be housed at the
Crown, which is well located in the heart of
the business section and has a seating capacity
of 500.

CEDAR FALLS.—OPERA HOUSE: May
Robson will open this house with The Reju-
vation of Aunt Mary May 22.

KANSAS.

TOPEKA.—OPERA HOUSE (Roy Crow-
ford): William Collier in A Lucky Star May
19: much interest was attached to Mr. Col-
lier's appearance on account of his recent mar-
riage at Des Moines, which had been announced
in local papers. A large audience greeted him,
and the play was well received. The Sub-Seu-
lar High School Dramatic Society in The College
Boy 20: brought out a house full of friends of
the young people; praiseworthy work was done
by Ellen Irwin, Louise Oliver, Kathleen Mid-
dagh, Blaine Johnson, and Glen Van Dorn,
and much credit is due Irwin, Johnson, and
Midagh for the rehearsal. Mrs. Skinner 21, Mar-
garet Anglin 30, Mrs. Pike 31.—**MAJESTIC**
(Jack F. Traut, acting mgr.): North Brothers
Stock co. in At the Old Cross Roads 16-21:
good performance; big business. A Vaudeville
Romance 22-28. G. D. HOOD.
HUTCHINSON.—HOME THEATRE (W. A.
Lee): The Alhambra Stock co. May 16-21: very
good co., to fair business. The Red Mill 31.
The Gingerbread Man 6.

KENTUCKY.

FRANKFORT.—CAPITOL THEATRE (L.
H. Ramsey): Vaudeville and pictures to good
business May 23-28.—**ITEM**: A deal was
closed 21 in which former Manager J. M. Per-
kins, of the Capitol, transferred his lease of
the house to L. H. Ramsey. Manager Ramsey
will conduct the house along the same lines as
the former management, playing regular road
attractions and filling in the open time with
vaudeville and pictures.

MAINE.

PORTLAND.—KEITH'S (James E. Moore,
res. mgr.): Keith's Stock co. May 23-28, The
College Widow, playing to big business and a
hit in general; Sidney Toles, Billy Holton typ-
ed the half-back to perfection; Marie Kerep,
Jane Witherspoon, just adopted the "real
thing" in a widow's smile that made the col-
lege contingent from Bowdoin breathe hard;
Howard Russell's Bud Hicks never showed up
with better vim, while Tommy Reynolds' Stubby
demeanor was a "go" from start to finish;
"A. I." A. L. Hyer and his excellent orches-
tra added new laurels.—**JEFFERSON** (M. J.
Garrity, res. mgr.): Vaudeville and pictures;
23-25, Mitchell, Wells and Lewis headliners;
26-28 The American Comedy Play. This house
doing large business.—**PORTLAND** (J. W.
Greely): Vaudeville and pictures, with Dark
Cloud co. and five other acts. House filled at
all performances.—**ITEM**: Charles Frohman
is quoted as arranging for a local theatre here.
It looks as if the local summer colony of the
profession will not be confined, as heretofore, to
Peak's Island, but will be divided between Cape
Elizabeth, where Sidney Toles has built a cot-
tage, and other members are renting for the
coming season.

AUGUSTA.—OPERA HOUSE (Thomas H.
Cochran): Phil Ott's Comedians May 19-21 pre-
sented The Man and the Mummy and The Boston
Belles; excellent productions; large and enthusi-
astic audiences.

BELFAST.—OPERA HOUSE (W. J. Chif-
ford): Billy the Boy Artist May 26.—**ITEM**:
Mr. and Mrs. Thomas E. Shea have opened
their cottage at Northport, where they are
taking a well earned rest.

BRUNSWICK.—TOWN HALL (H. J. Oiv-
en): Billy, the Boy Artist, May 23: excellent
co.; large house. G. A. R. memorial lecture
(closed) 30.

BANGOR.—OPERA HOUSE (F. A. Owen):
Castle Square co. May 30-2. Kirk Brown co.
15-18.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Burke,
res. mgr.): Mrs. Jeffers' Billie's House was the at-
traction in this house May 23-25 by the popu-
lar Worcester Stock co., to excellent house.
Each member of the co. played to good ad-
vantage. John Webster, in particular, winning
instant favor, this being the best part that he
has had since his introduction to Worcester
theatregoers and he played it well. The play,
which is rather a difficult one, was given a fine
staging (as is usual with all of his productions)
by Primley Morrison. The Crisis 30-3.—
WILFIS (J. C. Criddle, res. mgr.): The Poli-
Stock co. certainly made another big hit when
they presented George Ade's comedy-drama, The
County Chairman, 23-25, with Edward Lynch in
the title-role and an enlarged co. Margaret
Farrar deserves special mention for the clever
work as "Chris" Kiny. The play was given
an excellent setting by Albert Lande. Excel-
lent business. An American Widow 30-5, with
Rose King, a newcomer, in the title-role.—
ITEM: Joseph Flynn, of Lawrence, will pro-
vide the attractions at the Lincoln Park The-
atre this season. George W. Giff, of New York,
being in charge there. The theatre will open
May 30, with vaudeville, and the regular sea-
son of musical comedy and vaudeville will open
June 15.—The White City Casino will open the
summer season 24 with its own stock co. in
Florida. The prima donna of the co. will be
Marie Anna, recently seen with Grace La Rue
in Miss Molly May. Eulalie Young will be the
soubrette and Stefanie Flint the character roles.
Jan Young will stage all of the operas and play
leading comedienne. Herbert Carter will sing
the leading male parts, and others are Richard
Ridgely, F. O. Thornton and Carl Stahl.
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FALL RIVER.—ACADEMY (George S.
Wiley, res. mgr.): Madame Hinehart in Man
and Wife May 19: good performance, to large
attendance. Memorial service 21 in honor of
King Edward; R. R. O.—**ITEM**: Manager
L. M. Boas has had several important improve-
ments made in the Bijou Theatre, a new steel
ceiling having just been put in.—Work is pro-

gressing rapidly on the new Palace Theatre.—
It is rumored that Klaw and Erlanger are seek-
ing a location for a new theatre in this city.—
A New York amusement co. has secured a lease
of the ball grounds and will during the summer
present outdoor attractions at night.—Lincoln
Park will open 30.—Addie Sharpe, of the
Bright Eyes co., was again called home 18, to

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Full: Closed a successful season May 24 with Barrett's standing's co. presenting The Marriage of Kitty; satisfactory performance, to fair sized house.

ATICA.—MAJESTIC (O. O. Brooks): Majestic Stock co. May 9-14. A Little Brother of the Rich 23-25. The Road to Yesterday 26-28. Crowded houses.

LYONS.—MEMORIAL THEATRE (Burt O. Oshman): Moving pictures May 23, 24. Gretchen and pictures 25; pleasant good houses. Willie Brothers Comedians 26-28.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Vaudeville and pictures, with semi-weekly change, May 23-28; business big.

JAMESTOWN.—CELEBRON (J. J. Waters): Opened May 30 with strong vaudeville bill.

OHIO.

SPRINGFIELD.—GRAND (Springfield Theatre Co.): Boxing contest May 27.—SPRING GROVE CASINO (Harry A. Ketchum): L. D. Rodriguez Stock co. in Girls 29; good co., including Carolyn Gates, Harold Mead, Lois Hawthorne, Bertram Marburg, Genevieve Clift, Grace Ayl, Arthur Ashby, Louise Coleman, Will T. Chatterton, Edward Evans, James Bonnell and Douglas Patterson. It is expected that the above co. and the co. from Fairview Casino at Dayton, Ohio, will alternate, thus giving both Casinos the advantage of two co.

WOOSTER.—OPERA HOUSE (Kettler and Lamb): Powhatan (local) May 16; greatly pleased S. R. O. Bert Marshall's Minstrels 23, 24; pleasant large houses.—ITEM: Commencing May 23 the local managers will give vaudeville attractions, which will be in the Keith and Proctor Circuit, and the best attractions are guaranteed, and so far there has been good houses.

ASHTABULA.—LYCEUM (S. F. Cook): The Murray and Mackey Stock co. opened May 16 for a summer engagement; plays changed Mondays and Thursdays; following is the cast headed by L. M. Donaghy and Florence Murray: W. B. Darcy, Ed. Benn, Harry B. Sherman, Nellie Sherman, Ed W. Hubbard, Gordon Harper, Maud Hawthorn, Mildred Bell.

LANCASTER.—CHESTNUT STREET THEATRE (W. H. Outter): Across the Great Divide May 20 canceled.—ITEM: (J. J. Gardner): Vaudeville 19-21.—ITEM: Manager Gardner has purchased a vaudeville house in Chillicothe, and will locate in that city.—Patrick Powers has been selected for position of resident manager for the Gen.

EAST LIVERPOOL.—CERAMIC (William Tallman): Rose Stahl in The Cherry Lady April 6; delighted good business. David Smith 30; pleased his business, and closed season.—ITEM: Rose Stahl was entertained while here by her school chum, Mrs. H. A. McNicol.

MANSFIELD.—OPERA HOUSE (Albaugh and DeBoright): The Servant in the House May 18; pleasant good house. Third Degree 23 and Billie Burke in Mrs. Dot 2.—CASINO: Opened 23, with the Maher Comedy co. in Thorns and Orange Blossoms and Saved from the Sea.

Tiffin.—GRAND OPERA HOUSE (C. F. Collins): The Third Degree May 21; played to big business and gave best of satisfaction.—ITEM: This was the only attraction here in many weeks. No booking.

FINDLAY.—MAJESTIC (C. L. Gilbert): The Third Degree May 20; excellent, to good house.—RIVERSIDE PARK AUDITORIUM (Charles C. Deardour): Cohen and Powell Musical Comedy 23-24.

ELYRIA.—THEATRE (H. A. Dykeman): What Happened to Jones May 20; good. The Third Degree 24; capable co. and large well pleased audience. Newboys' benefit 30-4.—ITEM: Season closed.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup): Moving pictures of Death Valley May 21.

PENNSYLVANIA.

SCRANTON.—LYCEUM (O. L. Durban): The Rose Stock co. (Rose and Hodson) gave Boys Will Be Boys, a comedy by Joseph Byron Totten, the first time on any stage, May 19-21. Business good. There is very little plot to the play. It deals with a wealthy, kind-hearted, but stubborn, uncle, Gerald Franklin, who is deeply attached to his nephew, Benjamin Franklin, poor in worldly goods, but rich in education, a playwright who has written many plays, none of which have been accepted. The uncle wants the playwright to stop writing plays and live with him, which the nephew, who is usually stubborn, refuses to do, preferring to make his own mark in the world. A rich society girl, Violet Thompson, who is in love with the playwright; a false friend, Malcolm Graham, and a number of minor characters. Joseph Byron Totten as Benjamin Franklin was

excellent and was accorded many curtain calls. Anne Cleveland as Violet Thompson was charming and able, and Mr. Totten shared stellar honors. William W. Blair as Malcolm Graham was all that a false friend should be. The others: P. B. Barrett, Sara Lewis and Bertha Weiby. The play was well staged. Men and Women 22-23. Business excellent. Anna Cleveland as Agnes Rodman was seen at her best and her acting added much to her popularity. G. Swayne Gordon was a manly William Prescott. Edward Hall as Israel Cohen was excellent and merits special mention. Maud Harbour as Dora Prescott: William W. Blair as Calvin Goodman, and P. B. Barrett as Colonel Zachary T. Kip ably sustained their parts. The others: Arthur Morris, Thomas Ruddy, John J. Power, Frank Broder, Bertha Whitney, Sara Lewis, Bertha Weiby, Hazel Ganser, Alice Johnson, Andrew Wilts, John Dugan and Frank J. Almas. The scenery and staging were excellent.—FOLI (J. H. Docking): The stock opened the second week with The Squaw Man 23-25. Business excellent. The performance was flawless and the staging was all that could be desired. Robert Wayne as Captain James Wynngate gave a position performance of the part. Marguerite Fields as Diana Wynngate was simply charming and, with Mr. Wayne, was accorded many curtain calls. Thaddeus Gray as Henry Wynngate was never seen to better advantage. Pearl Gray as Natalie surprised her many friends by her excellent acting of the part. A. C. Henderson as Cash Hawkins was all a bad cowboy should be. Frank Hillton, Royal Tracy, R. Lee Allen and Charles Newman as Jim Carson's cowpunchers were fine, especially Frank Hillton as Big Bill. Thomas J. McMahon as Yachman, Mark Atkinson as Lady Elizabeth Wynngate, and John Harold as Sir John Applegate merit special mention. Margaret Shelby as Little Hal pleased. The others: Margaret Ralph, James Dempsey, Karl Knapp, Daniel Lawler, John Sumner, Helen Robinson, Wilbert De House, Barton Williams, Lawrence Barbour, Frank L. Peck. Most of the original scenery was used. George B. Rockwell delighted the audience with his illustrated songs. The Lion and the Mouse 30-4.

—ITEM: J. Byron Totten, who was director of the Rose Stock co., has resigned his position and returned to New York.—P. B. Barrett has taken over the Rose Stock co. and will run it the remainder of the season. He expects to make some changes in the cast.

UNKNOWN.—OPERA HOUSE: Kereses Sisters in Summer stock presented as their opening bill May 23 Little Miss Nobody; large and appreciative audiences greeted them at all performances; new and very clever vaudeville acts.—ITEM: Messrs. Stineck and Kaufman, managers, Consolidated Amusement Co., open their New Hippodrome on Decoration Day with afternoon and evening performances. Seating capacity, 5,000, including reserved seats and boxes. This is a new venture in this town, but the indications are that it will be a very successful one. Other towns of this circuit are: Youngstown, Pittsburgh, Boston, Philadelphia, Baltimore, and Detroit. All performances booked by the United Booking Co., of America.

LOCK HAVEN.—STATE NORMAL SCHOOL: The senior class is rehearsing The College Widow, which will be presented during commencement week by the following members: Robert Neefe, William Knapp, Ernest Korb, Stephen Pettit, Howard Vought, George Bernheim, Henry Shearer, Wilbur Dunkle, Francis O'Connell, George Coleman, Earl McCord, Frank McGinnis, Clarence Jones, Ralph Vanatta, Charles Marshall, Katherine Shelby, Gertrude Hughes, Geraldine McOanna, Verna Allison, Vella Ford, Minnie Weber, Florence Bickford, Sara Summerson, Edith Warner, and Marie Packer.

HARRISBURG.—MAJESTIC (N. C. Mirick, mgr.): The Majestic Stock co., Inc., which opened the house May 9 for a summer season of stock, "folded their tents like the Arabs and as silently stole away" after the performance 21, seeking fresh fields and pastures new. The co. and plays were of the latter character, but the people did not respond, although those who did attend were well rewarded. It is not probable that the attempt to carry on summer stock cos. at this house will be successful, unless with a change of bill nightly, and even then it is doubtful if success would follow.

WILLIAMSPORT.—FAMILY (Fred M. Lamade): Nancy Boyer Stock co. in Sweet Clover May 18, 19. Polly Primrose 20, 21. Secret Marriage 23, 24, and Trooper Billie 25, 26 to good business and appreciative audiences. All plays nicely staged by well balanced co.; Miss Boyer well received. Tempest and Sunshine 27, 28.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): The Summer Stock co. is presenting Clyde Fitch's Girls this week in a flawless manner. The co. is finding itself as it were, and are working together, which is showing in their work; business continues fine. Secret Service is underlined.

DU BOIS.—AVENUE THEATRE (A. P. Way): Vaudeville and pictures with illustrated

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songs by Miss Heston to good business May 23-25.

WASHINGTON.—NIXON (C. D. Miller): Vaudeville and pictures May 9-21; strong attractions and good business.

POTTSTOWN.—GRAND OPERA HOUSE (E. C. Manger): The Cross Stock co. May 23-25 presented We Are King and Sunshine and Shadows to fair business.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David B. Bingham): Bijou Stock co. in The Kiss of the

Father May 16-21, to fair business. My Old Kentucky Home 23-25, to good business. Kathryn Gray was at her best in her portrayal of Lucille Carlyle and her emotional work was fine. Leah Hallack as Kate Willmarth was excellent. Ada Greenleigh was very good as Gay Carlyle. W. H. Robinson had the only chance since he came here and was certainly good as Victor Blanchard. W. H. Barwood made a good Dudley Middleton. Howard Benton was fine as Judge Henry Carlyle; Tommy Shearer was very good as Brutus Carter; Henry Baber made good as Uncle Joe; James H. McLaughlin was good as Edwin Carlyle. J. W. Gorman's Musical Comedy co. enters a six weeks' engagement 30.—ITEM: Bijou Stock



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co. closed here 28, after having made a very favorable impression and many friends.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becker): Richard and Fringie's Minstrels May 18; good co., to excellent business. The Newy-was 23; good co., to full house. Ovis Skinner will present Your Humble Servant 28.

WATERTOWN.—GRAND (Walker and Diamond): Richard and Fringie's Minstrels May 18 pleased good business. The house closed for the season with The Matinee Girl 21, to fair business.

TEXAS.

BONHAM.—STEEGER OPERA HOUSE (Stevenson and Wilson): Richard Mandell co. May 18-21, presented The Master Workman. The Belle of Richmond, On the Frontier, Sex Against Sex, A Gay Deceiver, and Dr. Jekyll and Mr. Hyde; fair business; pleased.

TERRELL.—UNDER CANVAS: The Harrison Theatre co. May 9-21; to capacity business and every one highly pleased. Owing to the extreme popularity of this co. they will remain one week longer, making a three weeks' engagement.

AMARILLO.—OPERA HOUSE (Bentley and Myers): Glee Club Minstrels (local) May 31, 1. L. H. Rodgers in The End 9.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): Yale Stock co. closed a successful engagement May 19-21; fair co.; good business. Plays: Princess of Patches, Traveling Man, How Hopper Was Kidnapped, and The Country Girl. Littleport Opera co. composed mostly of children, gave The Gondoliers 25; the piece was well staged and costumed; but, owing to heavy rainstorm, had a poor house. Mendelssohn Club, assisted by Griller, impersonator, and Claude Goodrich, of Dartmouth, banjo, 27.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Young-Adams co. May 23-28; fair co. and business; plays: Thorns and Orange Blossoms, The Gambler and the Girl, The Curse of Beauty, East Lyna and Yon. St. Elmo and The Circus Girl. A Husband on Salary 30.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Benjamin Players in Polly Primrose May 18-21; to good houses. Merely Mary Ann 23-25. pleased good business. Andrew 30-4. **BIJOU** (W. T. Kirby): Vaudeville and pictures 18-21; bright acts and capacity business. **COLONIAL** (E. F. Lyon): Vaudeville and pictures 18-21; drew capacity houses all week.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): Racine Club (local) presented the play Which Mrs. Smith? May 18, to a crowded house. Play rendered nicely and much talent displayed. The Great Divide 19; excellent co. and favored by good patrons. D'Urban's Band 21 canceled; said to have disbanded in Milwaukee. Miss Nobody from Starland 22; was one of the bits of the season; splendid large co. and drew heavily at matinee and evening. Henrietta Crossman 26. Keith Stock co. 29-4.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Keith Stock co. closed a very successful week's engagement May 21. The co. is exceptionally strong and gives very best of satisfaction. Miss Nobody from Starland 25, which closes season.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Ma's New Husband May 17; good co. light business. Volga-Nelson pictures 26. Katherine Hadley, playing St. Elmo and The New Magdalen.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): Miss Nobody from Starland May 21 proved to be a big drawing card; pleasing two large audiences. Henrietta Crossman 28.

WAUSAU.—OPERA HOUSE (C. S. Cone): Harry Green and co. in Eli and Jane 1. People's Musical Society concert co. 2.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Great Divide pleased fair house May 20. Season closed.

LA CROSSE.—THEATRE (Gage and Wohlfuter): Ma's New Husband May 22, matinee and evening; good houses.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Curious Comedy co. in Ten Nights in a Barroom, Out West and St. Elmo May 18-21; excellent co. and R. B. O. business all week. **ITEMS:** George W. South, as St. Elmo, made a big hit and established himself a favorite both on and off the stage during his stay of nine weeks. Miss Laine and Mr. Curies also deserve special mention for their good work.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edw. F. Stable): William Collier May 31.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Climax opened a week's engagement May 23, to a small, but a most enthusiastic audience. **ITEMS:** F. G. Spencer will open the Lyric Theatre (formerly Orpheum) on May 23 (Victoria Day) with five feature films and the Carroll-Schroeder Quintette.

HALIFAX, N. S.—ACADEMY (J. F. O'Connell): Kirk Brown opened second week May 23 in The Wife, to large audience. The Climax 30-4. Chicago Stock co. (return) 6.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Ed D. Fletcher): The Southland Serenaders May 20 pleased fair house.

SHERBROOKE, QUE.—CLEMENT (W. A. Tibert): The Girl from Rector's May 23; good attraction and big house.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALMA, W. OHNSTADT DU (Co. A: Adolf Phillips, mgr.): Brooklyn, N. Y., 30-June 4. **ANGLIN, MARGARET** (Louis Nethermole, mgr.): St. Joseph, Mo., 31, Lincoln, Neb., June 1, Omaha 2-4. **BAHRTMORE, ERIE** (Charles Frohman, mgr.): Chicago, Ill., 30-June 11. **CASTE** (Charles Frohman, mgr.): New York city 25-June 4. **CITY, THE** (The Shuberts, mgrs.): New York city, Dec. 21—Indefinite. **CHROMAN, HENRIETTA** (Maurice Campbell, mgr.): St. Paul, Minn., 29-June 1, Minneapolis 2-5. **ELI AND JANE** (Harry Green, mgr.): Merrill, Wis., 31, Wausau June 1, Wittenberg 2, Annapolis 3.

FISKE, MRS. (Harrison Gray Fiske, mgr.): Des Moines, Ia., 9. **FORTUNE HUNTER** (Cohan and Harris, mgrs.): New York city Sept. 4—Indefinite. **FORTUNE HUNTER** (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 23—Indefinite. **GEORGE, GRACE** (Wm. A. Brady, mgr.): Seattle, Wash., 30-June 4. **HODGE, WILLIAM** (Liebler and Co., mgrs.): Boston, Mass., Jan. 3—Indefinite.

IS MATHRIMONY A FAILURE? (David Belasco, mgr.): Chicago, Ill., May 9—Indefinite. **JIM THE PENMAN** (Wm. A. Brady, mgr.): New York city May 10-June 4. **LOTTERY MAN** (The Shuberts, mgrs.): Chicago, Ill., May 30—Indefinite.

LULUS HUBBARD (The Shuberts, mgrs.): Chicago, Ill., May 23—Indefinite. **MILLER, HENRY** (Klaw and Erlanger, mgrs.): New York city May 9—Indefinite. **PERKINS, CHIO** (Frank G. King, mgr.): Litchfield, Minn., 30, St. Benson June 1, 2, Morris 3, Herman 4, Elbow Lake 6, 7, Glenwood 8, 9, Alexandria 10, Sank Center 11.

PRINCE OF LIARS (Hill and Mackey, mgrs.): Edmonton, Can., 31, La Comte June 1, Calgary 2-4, Macleod 6, Medicine Hat 7, Moose Jaw 8, Regina 9, Pasqua 10, Hastyway 11. **ROBSON, MAY** (L. S. Sire, mgr.): Denver, Colo., 29-June 4.

ROYAL SLAVE (George H. Bobb, mgr.): Milton, N. D., 31. **SEVEN DAYS** (Wagenhals and Kemper, mgrs.): New York city Nov. 16—Indefinite.

SPENDTHRIFT (Frederic Thompson, mgr.): New York city April 11—Indefinite. **ST. ELMO** (Frederic Belasco, prop.; H. R. Pottery, mgr.): Winnebago, O., 31, Lovelock June 1, Reno, Nev., 2, 3, Goldfield 4, 5, Tonopah 6, Virginia 7, Carson 8.

STAIR ROSE (Henry B. Harris, mgr.): New York city 16-June 4. **SUNNY SOUTH** (J. C. Rockwell, mgr.): Blind River, Ont., 21, Gore Bay June 1, Little Current 2, Massey 3.

THERE WERE THREE (Pittsburgh, Pa., 23-June 4. **THREE** (The Chas. Frohman, mgr.): Spokane, Wash., June 8-5. **UNCLE TOM'S CABIN** (Al. W. Martin's; Wm. Kibbie, mgr.): Pembroke, Ont., 31, Arnprior June 1, Ottawa 2-4.

WARFIELD, DAVID (David Belasco, mgr.): New York city 30-June 4. **WARNER, H. B.** (Liebler and Co., mgrs.): New York city Jan. 21—Indefinite. **WHITE SQUAW**: Salt Lake City 29-June 5. **WILSON, FRANCH** (Charles Frohman, mgr.): New York city—Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gansolo, mgrs.): Chicago, Ill., July 25—Indefinite. **ALBEE STOCK** (Chas. Lovenberg, mgr.): Providence, R. I., 16—Indefinite.

ALCASA (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—Indefinite. **ALHAMBRA STOCK** (P. Hatch, mgr.): Milwaukee, Wis.—Indefinite.

AMERICAN COMEDY CO. (J. E. Rubenstein, mgr.): San Diego, Cal.—Indefinite. **ARVINE-BENTON** (George R. Benton, mgr.): Indianapolis, Ind.—Indefinite.

ATLANTIC THEATRE STOCK (Acme Amusement Co., mgrs.): Lincoln, Neb.—Indefinite. **AVENUE THEATRE** (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—Indefinite.

BROOK THEATRE (S. H. Friedlander, mgr.): Hollingsham, Wash., Dec. 6—Indefinite. **BRILBOO AND STONE** (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

BENJAMIN PLAYERS: Richmond, Va., 23—Indefinite. **BENJAMIN PLAYERS**: Rochester, N. Y., 23—Indefinite. **BETTS AND FOWLER STOCK**: Newark, N. J., 23—Indefinite.

BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—Indefinite.

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BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.

BLAIR, EUGENIE (Philadelphia, Pa., March 28—Indefinite).

BLANDIN CO. (Stuart Lithgow, mgr.): Louisville, Ky.—Indefinite.

BONSTELLE, JESSIE (Buffalo, N. Y., 23—Indefinite).

BROADWAY STOCK (Oakland, Cal.—Indefinite).

BUNTING, EMMA (Schenectady, N. Y., Jan. 10—Indefinite).

SUBANS (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.

CALIFORNIA (Walter Smith, mgr.): Sacramento, Cal.—Indefinite.

COLUMBIA STOCK (Anthony E. Willis, mgr.): Newark, N. J., May 18—Indefinite.

COLUMBIAN THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.

CORNELL, HARRY (G. N. Crawford, mgr.): Seattle, Mont., Sept. 20—Indefinite.

COUNTY, CATHERINE (Grand Rapids, Mich., April 10—Indefinite).

CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.

CRITERION THEATRE (Kilmit and Gaspard, mgrs.): Chicago, Ill., Dec. 10—Indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 30—Indefinite.

FOREPAUGH (George Flash, mgr.): Cincinnati, O.—Indefinite.

FRIEND PLAYERS (Milwaukee, Wis., Aug. 22—Indefinite).

GERMAN (H. Welo, mgr.): St. Louis, Mo., Oct. 2—Indefinite.

GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.

GLASER, VAUGHAN (Detroit, Mich.—Indefinite).

GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 10—Indefinite.

GRAYCE, HELEN (N. Appel, mgr.): Schenectady, N. Y.—Indefinite.

GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 2—Indefinite.

HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—Indefinite.

HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—Indefinite.

HAWARD, GRACE (Minneapolis, Minn.—Indefinite).

HIMMELIN'S YANKEE DOODLE STOCK (Gen. V. Haldenau, mgr.): Superior, Wis.—Indefinite.

HILLMAN'S IDEAL STOCK (P. P. Hillman, mgr.): Omaha, Neb.—Indefinite.

HILLMAN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—Indefinite.

HOLLAND, MILDRED (E. O. White, mgr.): Rochester, N. Y., April 11—Indefinite.

HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—Indefinite.

IDEALIST PLAYERS (St. Louis, Mo., Oct. 17—Indefinite).

INDIANA (South Bend, Ind.—Indefinite).

KENNE, LORRAINE, AND ASSOCIATE PLAYERS (Sioux City, Ia.—Indefinite).

KRITH (James Moore, mgr.): Portland, Me., April 18—Indefinite.

KENDIG STOCK (San Diego, Cal., March 20—Indefinite).

LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 2—Indefinite.

LEIGH STOCK (Salt Lake City, U.—Indefinite).

LYCEUM (Toledo, O.—Indefinite).

LYRIC (Lincoln, Neb.—Indefinite).

LYTTEL, BERT (Albany, N. Y.—Indefinite).

MAON-LEONE (Salt Lake City, U.—Indefinite).

MAJESTIC STOCK (Utica, N. Y., 11—Indefinite).

MANHATTAN (G. Jack Parsons, mgr.): Delphos, O.—Indefinite.

MARTIN (Geo. E. Cochran, mgr.): Kansas City, Mo.—Indefinite.

NEALAND STOCK (W. D. Nealand, mgr.): Chicago, N. Y.—Indefinite.

NOBLE, HORACE V. ASSOCIATE PLAYERS (Denver, Colo., April 10—Indefinite).

NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.

NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—Indefinite.

OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 2—Indefinite.

OPHEUS PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—Indefinite.

PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 8—Indefinite.

PAYSON (E. S. Lawrence, mgr.): Baltimore, Md., May 10—Indefinite.

PAYTON (Oscar Payton, mgr.): Brooklyn, N. Y., Aug. 10—Indefinite.

PEOPLE'S THEATRE (Chicago, Ill.—Indefinite).

PLAYER PLAYERS (Tampa, Fla.—Indefinite).

POLI STOCK (E. Z. Poll, mgr.): Worcester, Mass.—Indefinite.

POLI STOCK (Poll, mgr.): Springfield, Mass.—Indefinite.

POLI STOCK (E. Z. Poll, mgr.): Wilkes-Barre, Pa.—Indefinite.

POINTER, BEULAH (Harry J. Jackson, mgr.): St. Louis, Mo., April 24—Indefinite.

PERSTON-BRICKERT (F. Wayne, Ind., Dec. 28—Indefinite).

PRINCESS (Montreal, P. Q.—Indefinite).

PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—Indefinite.

ROSE STOCK (Scranton, Pa., May 9—Indefinite).

SCHILLER PLAYERS (Norfolk, Va.—Indefinite).

SHERMAN (Rockford, Ill.—Indefinite).

SHIRLEY JESSIE (Spokane, Wash.—Indefinite).

SNOO MONTIMER (Wilkes-Barre, Pa., Jan. 14—Indefinite).

STURGEON-WILSON PLAYERS (Glenbury Park, Columbus, O.—Indefinite).

THEADWELL WHITNEY (Lansing, Mich.—Indefinite).

TURNER STOCK (George L. West, mgr.): Union, Ia.—Indefinite.

VAN DYKE AND EATON (P. Mack, mgr.): Bay City, Mich., April 4—Indefinite).

VAN DYKE STOCK (Denver, Colo.—Indefinite).

VICTORIA THEATRE (Lafayette, Ind.—Indefinite).

WILLIAMS AND STEVENS (Atlanta, Ga.—Indefinite).

WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., May 21—June 18.

WORCESTER THEATRE STOCK (J. G. Peede, mgr.): Worcester, Mass., May 2—Indefinite).

TRAVELING STOCK COMPANIES.

BAILEY-LOCKWOOD STOCK (Sedalia, Mo., 26—June 11).

BARRIE STOCK (Southern): Edwin Barrie, mgr.: Tulsa, Okla., 30—June 4.

BARRIE STOCK (Northern): H. B. Le Van, mgr.: Okmulgee, Okla., 30—June 4.

BENNETT-MOULTON STOCK (Kingston, N. Y., 30—June 4).

CHICAGO STOCK (Chas. H. Rosekam, mgr.): Halifax, Nova Scotia, 31—June 11.

CUTLER STOCK (Wallace E. Cutler, mgr.): Sidney, O., May 6—June 4.

DE LAET, LEIGH (Monte L. Thompson, mgr.): Huron, Mass., 30—June 18.

DECKHART (O. Oliver Eckhart, mgr.): Ingersoll, Can., 30, 31, Had Deer June 1-4, Steiner 6-9, Caster 10, 11.

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GRAHAM STOCK (Oscar Graham, mgr.): Springfield, Mo., 29-11.

GORDON'S ASSOCIATE PLAYERS (Independence, Kan., 20—June 11).

HALL STOCK (Waupaca, Wis., 22-28, Plover 30—June 4).

HENDERSON, MAUD (Joseph Parent, mgr.): Columbia Falls, Mont., 30—June 4.

HICKMAN-BERNEY STOCK (Harry G. Lihon, mgr.): Ft. Smith, Ark., 23—June 4, Little Rock 18.

LATIMORE-LEIGH STOCK (Western): Bert Leigh, mgr.: Muskogee, Okla., 29—June 4, Ft. Smith, Ark., 5-11.

LEWIS STOCK (W. H. Lewis, mgr.): West Frankfort, Ill., 30—June 4, Johnson City 6-11.

NEILL, JAMES (Edwin H. Neill, mgr.): St. Paul, Minn., May 1—Aug. 15.

NEW THEATRE CO. (Chicago, Ill., 23—June 4, Kansas City, Mo., 6-11).

PRICE'S POPULAR PLAYERS (John B. Price, mgr.): Whitehall, N. Y., 30—June 1, Port Hope, Ont., 18—June 11.

SPENCE THEATRE CO. (Harry Spence, mgr.): Emporia, Kan., 30—June 11.

TEMPER DRAMATIC CO. (White Mills, Pa., 31—June 1, Susquehanna 2-4).

WILKESIDE-STRAUSS (Taunton, Mass., May 30—June 4).

WHYTE DRAMATIC CO. (Charles P. Whyte, mgr.): Iola, Kan., May 30—June 11.

WOLFORD STOCK (E. L. Paul, mgr.): Hastings, Neb., May 30—June 4.

OPERA and MUSICAL COMEDY.

ABARBARNELL, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—Indefinite.

ABORN ENGLISH GRAND OPERA (Milton and Sergeant Aborn, mgrs.): Chicago, Ill., May 8—Indefinite.

ABORN ENGLISH OPERA (Milton and Sergeant Aborn, mgrs.): Boston, Mass., April 11—Indefinite.

ABORN GRAND OPERA (Milton and Sergeant Aborn, mgrs.): Baltimore, Md., May 9—Indefinite.

ABORN GRAND OPERA CO. (Milton and Sergeant Aborn, mgrs.): Milwaukee, Wis., April 23—Indefinite.

ABORN GRAND OPERA CO. (Milton and Sergeant Aborn, mgrs.): Newark, N. J., April 23—June 4.

AROLD, THE (Charles Frohman, mgr.): New York city Jan. 17—Indefinite.

CAMERON, GRACE (G. H. Kerr, mgr.): Keokuk, Ont., 30, 31, Ft. William June 1, 2, Port Arthur 3, 4, Ft. Francis 6.

CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 9—Indefinite.

DEERLE, MARIE (Lew Fields, mgr.): New York city May 8—Indefinite.

HOPPER, DE WOLF (D. V. Arthur, mgr.): New York city April 28—Indefinite.

KOLD AND DILL (Los Angeles, Cal., Oct. 4—Indefinite).

MIRADO (The Shuberts and W. A. Brady, mgrs.): New York city 30—June 25.

MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York city Jan. 10—June 10.

MY CINDERELLA GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill.—Indefinite.

SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 2—Indefinite.

TRAIL'S, RAYMOND, MUSICAL COMEDY (Waco, Tex., 30—June 4).

MINSTRELS.

BRYANT'S MINSTRELS (G. W. Englebreth, mgr.): Cincinnati, O.—Indefinite.

DE RUE BROS. (Mercedith, N. H., 31, Ashland June 1, Laconia 2, Tilton 3, Franklin 4).

BURLESQUE.

BOWERY BURLESQUERS (New York city 23—June 4).

JERRY LILIES (Washington, D. C., 30-4).

LYRIC STOCK BURLESQUE (Ed H. Franks, mgr.): Seattle, Wash.—Indefinite.

MERRY WHILL (Gordon and North, mgrs.): New York city May 18—Indefinite.

CIRCUSES.

BARNUM AND BAILEY (Boston, Mass., 30—June 4, Lynn 6, Salem 7, Lawrence 8, Manchester, N. H., 9, Lowell 10).

BUFFALO BILL—FAWREN HILL (Pittsburgh, Pa., 31, Wheeling, W. Va., June 1, Parkersburg 2, Chillicothe, O., 3, Columbus 4).

CAMPBELL BROS. (Winchester, Nev., June 1, Elko 2, Wells 3, Ogden, Utah, 4).

CANCIE AND MURRAY'S (Ligonier, Pa., 30—June 4).

FOREPAUGH-BELLS BROS. (Philadelphia, Pa., 30—June 4).

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NATHIELLO AND HIS BAND: Newark, N. J., May 28—June 26.

MISCELLANEOUS.

NEWMAN, GREAT: St. James, Minn., 31—June 2.

RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—Indefinite.

WALDEN (S. Worden, mgr.): Palatka, Fla., 30—June 4.

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